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ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN RECENT PERIODICALS



GENERAL AND MISCELLANEOUS

The Representation of the Gallop in Art.—In *R. Arch.* XXXIX, 1901, pp. 1-11 (3 figs.), S. REINACH concludes his discussion of the representation of the gallop. The relations of Europe with the Tartars and Chinese began in the thirteenth century, but the first definite mention of Chinese porcelain is in the fifteenth century. From that time, importations of Chinese porcelain become more frequent. Mongol types appear in paintings of Pisanello and other Italian artists. The *galop volant* is familiar to the Chinese. It appears in European art toward the close of the eighteenth century, and its appearance may be due, at least in part, to the influence of Chinese art. The article closes with a brief résumé of the results of the whole discussion.

Costume Deformities.—In the *New York Medical Journal*, October 26, 1901 (6 pp.; 6 figs.), Dr. E. H. BRADFORD calls attention to the deformities produced by costumes, especially by the modern corsets, suspenders, hose supporters, and skirts hung from the waist. Examples of normal and abnormal figures are given. Even ancient Greek statues show some slight costume deformities, due to the wearing of the girdle.

Ancient Places and Names of Places.—In *R. Arch.* XXXVIII, 1901, pp. 395-406, VICTOR BÉRARD continues his discussion of the Phoenicians and the *Odyssey*. (See *Am. J. Arch.* 1901, pp. 226, 453.) He discusses the objects in which the Phoenicians traded, especially the linens and purple cloths, and in connection with the latter, the purple fisheries. The city of Cyparissus is identified with Ambrysus. Iron, used chiefly for utensils, is briefly treated. It was found in many places in Greece and elsewhere. *Ibid.* XXXIX, pp. 93-109, χαλκός, which Bérard thinks is bronze, is dis-

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Professor JAMES C. EGBERT, JR., Professor ELMER T. MERRILL, Dr. GEORGE N. OLCOTT, Professor JAMES M. PATON, and the Editors, especially Professor MARQUAND.

No attempt is made to include in the present number of the JOURNAL material published after December 31, 1901.

For an explanation of the abbreviations, see pp. 99, 100.

cussed. The numerous ancient sources of tin are mentioned, and the importance of the Phoenicians as manufacturers and traders in bronze is emphasized. Just as several of the Greek words for garments are of Phoenician origin, so several of the names of weapons are Phoenician. Chalceis probably never had copper mines, but may have been a place where copper objects were made, or at least sold. Several place-names, on the island of Elba, in Italy, and elsewhere, are shown to be Phoenician. *Ibid.* pp. 213-228, glass ware and ornaments are discussed. The water route from the Mediterranean to the Baltic by way of the Volga was known in very early times. Many Semitic names and other traces of Phoenician traders are found along the Mediterranean coast of Asia Minor, and in the regions by the Dardanelles and the Black Sea. Other ancient river routes are discussed. *Ibid.* pp. 401-424, the frequent recurrence of the numbers six and seven in the Homeric poems is adduced as evidence of strong Phoenician influence. The names of birds, κήνξ (κήξ, καύαξ, καύήξ), ἀνοπαῖα, αἰετός, σκῶψ, and φώκη, seal, are transcribed from Semitic originals. The island of Santorin once had a Phoenician settlement. The Greek name, *Thera*, is from the Semitic *Tar*, and is identical in meaning with the other Greek name of the island, Καλλίστη. Other "doublet names" of Greek and Phoenician origin are mentioned. This series of articles is to be published by Colin, under the title, *Les Phéniciens et l'Odyssée*.

Egyptian Cutting-out Tools. — In *Biblia*, November, 1901, pp. 247-249 (fig.), W. M. FLINDERS PETRIE discusses a series of knife blades of peculiar shapes. These he explains as tools intended for cutting out textile fabrics, as scissors were not known to the Egyptians.

The Wall of Anastasius at Constantinople and the Dobrudja Walls. — These two lines of defence were inspected by C. SCHUCHHARDT in 1898. The former, running from the Sea of Marmora to the Black Sea, about thirty-five miles west of the Bosphorus, is buried under accumulations of earth; but its structure of masonry and concrete can be discovered, as well as the towers, gate-posts, and camps. Inscriptions show that it was in use in the tenth century. Of the three walls running from the Black Sea at Tomi to the Danube, it is found that the earliest is an earthwork erected by barbarians against the Romans, that the second is a genuine Roman work similar to the *limes* of the Province of Germany, and that the third, or stone wall, belongs to the fourth century, and has some markedly German features. A full account will be published by the native scholar, Tocilescu, who has been carrying on the excavations. (*Jb. Arch. I.* XVI, iii, 1901, pp. 107-127; pl.: 31 cuts.)

The Neolithic Epoch in the Tonsus Valley (Eastern Roumelia). — In *R. Arch.* XXXIX, 1901, pp. 328-349 (18 figs.), JÉRÔME, of the Augustines of the Assumption, describes his collection of antiquities from the Tell Racheff, near Jamboli. Among these are only two small pieces of bronze and five horn utensils. Objects of prehistoric pottery number seventy-four, — seven pyramidal weights (?), two balls, seven figurines (three of which represent animals), two moulds, and fifty-one vases of various shapes, with linear and geometrical ornaments.

Connection between Mycenaean Civilization and Italy. — Objects of Mycenaean manufacture found on the Scoglio del Tonno at Tarentum, in a stratum resting upon a *terramara*, show a connection between the civiliza-

tion of Mycenae and the last period of the Italian bronze age, which is the time of the *terramare*. (Q. QUAGLIATI, *B. Paletn. It.* 1900, pp. 285-288; 2 figs.)

Pliny as an Historian of Art.—In *Jb. Arch. I.* XVI, 1901, pp. 75-107, D. DETLEFSEN discusses Pliny's own contribution to Books XXXIV-XXXVI of the *Hist. Nat.*, and his use of Varro's *Hebdomades*. He finds that passages in XXXIV and XXXV (bronze sculpture and painting) and the larger part of XXXVI (marble sculpture, for which literary sources were apparently scanty) are taken from a catalogue of the works of art in temples and public places in Rome, forming part of the censor's report of 73 A.D. These passages are distinguished by a topographical arrangement according to the fourteen regions of the city and by a prescribed form of statement. Additions to the items are from Pliny's own observation, being either information derived from the inscriptions on the bases of statues, or references to popular estimation of the works or to their standing in the Temple of Peace (75 A.D.) or in other buildings of Vespasian. In the *indices*, Pliny distinguishes the original portions by giving numbers. It seems probable that he had a large share in preparing this official catalogue, perhaps as *curator operum publicorum*.

Hermes-Thoth.—In *Jb. V. Alt. Fr.* 107 (1901), pp. 45-49 (woodcuts), A. FURTWÄNGLER adds further remarks on the Hermes-Thoth (Hermes with a feather quill rising from his hair) to his article in *Jb. V. Alt. Rh.* 103, pp. 6 ff., and G. LOESCHKE publishes a similar marble head of Hermes now in the museum at Bonn.

Five-wells Tumulus, Derbyshire, England.—In *Reliq.* VII, 1901, pp. 229-242 (14 figs.), JOHN WARD describes in some detail the Five-wells tumulus in Derbyshire. The tumulus is nearly circular, and has two chambers, each entered by a passage. At different times, skulls and other human remains have been found in it. Flint instruments and other objects show that the tumulus belongs to the pre-metallic age.

Megalithic Monuments of the Province of Constantine.—In *R. Arch.* XXXIX, 1901, pp. 21-34 (8 figs.), Commandant CH. MAUMENÉ describes monuments of the plateaux of the province of Constantine in Africa. These are circular in shape, of different sizes and different degrees of care in construction. The fundamental form is that of a dolmen surrounded by a cromlech. They have been regarded as prehistoric or as the work of some race which held temporary possession of the country. Roman inscriptions found on stones used in building some of them show that they are not prehistoric. They are really the work of the Berber inhabitants, the remote ancestors of the present Chaouïas. Other buildings of the region are shown to belong to the same people.

The Harbors of Carthage.—R. OEHLER's fourth article on the harbors of Carthage (cf. *Am. J. Arch.* 1900, p. 547) consists largely of extracts, with comment, from the report of the French ensign Hantz, who took up the work of Lieutenant de Roquefeuil. Remains of a mole inclosing the southern half of the bay of El Kram, south of Falbe's quadrilateral, are taken by Hantz to be remains of Scipio's mole; and on them he bases an explanation of the siege of 147 B.C., which is not accepted as conclusive by Oehler. (*Arch. Anz.* 1901, 3, pp. 140-147; 3 cuts.)

The Tomb of the Christian.—In the *Scientific American*, October 17,

1901, is a description (1 fig.) and brief history of the so-called tomb of the Christian, supposed to be that of Juba II, the most striking burial monument of northern Africa.

ASIA

Sogdianus, King of the Persians.—In *C. R. Acad. Insc.* 1901, pp. 482–493, J. OPPERT discusses a cuneiform inscription on marble published by Scheil (*Notes d'épigraphie et d'archéologie assyriennes*, No. LVI). He finds it to be a forgery, but a forgery copied from a lost inscription which he restores to read: "Sogdianus, Achaemenides, King of Babylon (or of the countries). In the time when I built this house for the residence of my royalty on the land of Babylon, that which is the centre of Babylon . . ." This Sogdianus, one of the natural sons of Artaxerxes I, reigned for some six and a half months from January to July, 424 B.C. His name is probably derived from the country of his birth, Sogdiana. The chronology of the Persian kings is discussed.

P. J. Mariette's Notes on Baalbek and Palmyra.—In the library of the Institut de France are copies of Robert Wood's *Ruins of Heliopolis, otherwise Baalbek* (London, 1757), and *Ruins of Palmyra, otherwise Tedmor in the Desert* (London, 1753), which once belonged to P. J. Mariette. At the back of the *Palmyra* there are bound into the volume a review of the book by Barthélemy; Reflexions on the Alphabet and Language of Palmyra, by Barthélemy; two inscriptions of Palmyra; a manuscript letter by a French traveller named Granger, to the Count of Maurepas; some researches on Palmyra by Mariette; a view of Palmyra drawn by Mariette after an original by Giraud; a manuscript on Palmyra by the architect Soufflot; and two letters from Barthélemy to Mariette. At the end of the *Baalbek* are fifteen plates after drawings by Desmonceaux; his Observations on the Antiquities of Baalbek, dated 1758; an extract from a letter of Granger to Count Maurepas on Baalbek; the description of the ruins of Baalbek by the consul Poullard; Mariette's copy of a drawing by Giraud of the port of Tripoli in Syria; and Barthélemy's article on Wood's *Baalbek*. The most valuable parts of these articles and letters are published by Paul Perdrizet in the *Revue des Études Anciennes*, III, 1901, pp. 225–264; 3 figs.

The Image of Jupiter Heliopolitanus.—In *C. R. Acad. Insc.* 1901, pp. 437–482 (3 pls.), FATHER RONZÉVALLE, of Beyrouth, publishes a relief from Deir el-Qala'a with the inscription [*I*] (*ovi*) [*O*] (*ptimo*) *M(aximo) H(eliopolitanus)*, *M. Pultius Felicianus*, *M. Pultius Ti[be]rinus, filius*. The relief represents a beardless person wearing a calathus. In his right hand he brandishes a whip. An object in his left hand is a pine cone. His body is covered with a sort of breastplate divided into zones of squares in which are trefoil and quatrefoil flowers. The person has no legs. At each side of him is a much mutilated bull. This may not be an accurate representation of the idol in the temple of Zeus at Heliopolis, but is certainly derived from it. Passages in Macrobius (*Saturnalia*) and Pseudo-Lucian (*De Dea Syria*) relating to the Apollo and Hadad of Hieropolis and to the Zeus of Heliopolis and his origin are discussed. The cult at Heliopolis was probably imported from On in Egypt before the time of Alexander. The relief from el-Ferzol, representing a mounted figure and a youthful deity (Adonis) is republished. Several dedications to the Zeus of Heliopolis are published, and the impor-

tance of his cult is emphasized. The relations of Heliopolis to Egypt are discussed.

Inscriptions in Palestine.—In the *Mittheilungen und Nachrichten d. deutschen Palaestina-Vereins*, 1900, pp. 17–21, several Palestinian inscriptions are discussed by SCHÜRER. The inscription from the propylaea at Gerasa is reprinted with new supplements. It belongs to the year 162 A.D. As Attidius Cornelianus is mentioned as governor of Syria, it is clear that Gerasa still belonged to that province. It became a part of the province of Arabia toward the close of the reign of Antoninus Pius.

A Stele from Amrith.—In *C. R. Acad. Inst.* 1901, pp. 496–508, de Clercq discusses a stele in his possession, said to have been found near Amrith. A person holding a curved staff is walking upon a lion which is walking upon the tops of two hills. The person holds a small lion by the paw. Above is a disk and crescent, and still higher a winged disk. The style is a mixture of Egyptian and Assyrian. According to de Clercq the monument is Hittite, of the fourth or fifth century B.C. *Ibid.* pp. 509–511, Ph. Berger discusses the inscription on the stele. He reads two lines “ [some one] has erected this monument to his Lord [??] because he has heard his voice. May he bless him.” *Ibid.* pp. 373–383 (and 511–512) Ch. Clermont-Ganneau finds that the monument is Phoenician, not Hittite. It was published (imperfectly in some respects) by him (*Mission en Palestine et en Phénicie entreprise en 1881. Cinquième rapport*, pp. 128–129, No. 199, pl. vi) and by Perrot and Chipiez (*Hist. de l'Art dans l'Antiquité*, III, p. 413). He reads the inscription, which he finds consists of three lines: “This is the stele (nesib) which . . . baal(?) . . . son of Abdis(?) has dedicated to his Lord Chadrappa(?), for he has heard the voice of his words(?)” The person represented is a divine hero or a god, rather than, as de Clercq suggested, a king. The crescent holding a disk is probably the “new moon with the old moon in her arms.”

Two Days in Phrygia.—In the *Revue des Études Anciennes*, III, 1901, pp. 269–279, W. M. RAMSAY gives the results of two days spent in Phrygia. He found that Trajanopolis was situated at Tcharik-Keui, and that Keramon-Agora was probably at Sousouz-Keui. At Erjish he read several additional words and letters materially improving the text of the Jewish inscription (*Cities and Bishoprics of Phrygia*, No. 559). At the station of Banaz, two hours from Ahat-Keui, he copied a long inscription of Akmonia, containing part of the testament of Praxias. In this the testator provides that roses be offered at his tomb on the day of Eudaimosyne, in the month Panemos. Among deities mentioned is the Ephesian Artemis. The date is 95 A.D. A second inscription, evidently from the heroum of Praxias, shows that he was a Roman citizen. Another inscription is in honor of L. Egnatius Quartus, of the Roman tribe of Tereteina, at Akmonia. Still another is in honor of A. Claudius Julianus. An inscription on an altar with a relief representing a horseman (also at Banaz) is in honor of a hierophant Telesphorus. Two others are simple epitaphs. An inscription from Thyatira, in Latin, states that M. Antonius Galata gave the city by his will, in his own name and that of his parents, M. Antonius Galata and Antonia Pontice, something connected with the water supply. A Greek inscription from Ambar-Arasi states that the senate and people of Sidamaria dedicated a bath to the emperor Trajan. All the inscriptions mentioned are published.

The Sarcophagus of Ambar-Arasi.—In the *Revue des Études Anciennes*, 1901, p. 358, W. M. RAMSAY calls attention to the remarkable similarity between the great sarcophagus from Ambar-Arasi (Sidamaria), which he saw at the railway station at Konia (cf. *Ibid.* p. 278), and the smaller sarcophagus from Liberia, now in the Ottoman Museum at Constantinople. Both are apparently by the same artist, who may have gone from Tarsus to Sidamaria.

GREECE

ARCHITECTURE

The Development of the Greek Temple.—In the *Gaz. B.-A.* 1901, pp. 55-68 (12 figs.), HENRI LECHAT continues his treatment of the 'Origin and Development of the Greek Temple' (see *Am. J. Arch.* 1901, p. 458). This article is devoted to the sculptured and painted adornment of the Doric temple, showing how it is dependent upon the architectural forms. The infinite variety of proportions in different Doric temples, in spite of their general similarity, is emphasized. *Ibid.* pp. 139-153 (13 figs.), the Ionic temple is discussed. Its prototype had a sloping wooden roof, not the flat terrace of earth which covered the Mycenaean *megaron*, from which the Doric temple was developed. Hence the greater slenderness of the Ionic column, which supported merely an architrave, cornice, and roof. The frieze was borrowed from the Doric style, but changed to harmonize with the other features of the Ionic temple. The Ionic capital is derived from a rectangular block inserted between the upright shaft and the architrave. When the lower edges of the ends of this block are rounded, the volute becomes the most natural kind of ornament, especially in Asia, near the Assyrians and other peoples who had long employed various kinds of volutes. When Greek civilization spread over Asia after Alexander, it became sufficiently Asiatic to prefer the Ionic style to the more strictly Hellenic Doric. There is no Corinthian order, for Corinthian temples are merely Ionic temples with a new form of capital. The Ionic style made ornament far more important than did the Doric. In the Parthenon the Doric is influenced by the Ionic style.

The Tholos at Epidaurus.—At the July meeting of the Berlin. Arch. Gesellsch. B. GRAEF discussed Svonoros's article in the *Revue internationale d'archéologie numismatique* on the tholos at Epidaurus, in which it is inferred from comparison with the round shrine of Palaemon with underground burial chamber at Corinth (Paus. II, 2. 1 and coins) that the building at Epidaurus was also a heroum (*Arch. Anz.* 1901, p. 149).

The Greek House.—In *J.H.S.* XXI, 1901, pp. 293-305 (13 figs.), E. A. GARDNER shows, partly by plans of houses at Delos, that the typical Greek house before the second century B.C. consisted of a single court, often called *γυναικωνίτης*, with a living room, *πασάς*, and a room for entertaining, *ἀνδρών*, among the adjacent chambers; that the Mycenaean and Homeric hall with vestibule, which became the temple type of historic Greece, was a modification of the *πασάς*; that the two courts in the Palace at Tiryns belong to two separate houses; and that the current notion of a house with two courts and complete separation of men and women arose from the Roman use of such houses and from misinterpretation of Vitruvius.

The Date of the Dionysiac Theatre at Athens.—In *Sitzb. Mün. Akad.* 1901, iii, pp. 411-416, A. FURTWÄGLER finds that the new temple of Diony-

sus was evidently built at the same time as the Dionysiac theatre and its annex, the stoa. The date of the temple is fixed about 421–413 B.C. — certainly not much later — by the statement of Pausanias that Alcamenes made the statue in it. The temple is, however, not the one dedicated by Nicias, which was a much smaller edifice. The date of the temple of Dionysus determines the date of the theatre, which therefore belongs to the fifth century B.C. It is the first building in which foundations of conglomerate blocks, with upper parts of *poros* and Hymettus marble are employed. The alteration attributed by Dörpfeld to Hellenistic times is due rather to Lyeurgus.

The Theatre at Syracuse. — In *Athen. Mith.* XXVI, 1901, pp. 9–32 (1 cut), E. DRERUP gives the results of a study of the Greek theatre in Syracuse made in 1899, with a plan by Koldewey. The ancient references to the theatre lead to the conclusion that the stone theatre was probably built before the middle of the fourth century B.C. The remains of the stage buildings are scanty. The Greek proscenium may be represented by a foundation wall, which evidently supported columns, but it has probably disappeared, and this represents the Roman *scaenae frons*, which would have occupied the exact line of the Greek proscenium. About 4 m. in front of this is a foundation with holes in which were placed wooden posts for a low stage. As this stage was not as wide as the back wall, and projected into the orchestra across the *parodoi* in a way unparalleled in any known Greek theatre, it is interpreted to be the low wooden stage for the *phlyakes* of Rhinthon and his successors. It was a temporary structure and could be easily removed to leave the orchestra free for the performances of the Greek dramas. The further history of the stage in Roman times is also traced. Drerup accepts Dörpfeld's views as opposed to Puchstein's. This paper is a preliminary study of this important theatre.

SCULPTURE

A Stele from Nisyros. — In *R. Arch.* XXXIX, 1901, pp. 158–166 (1 pl.), S. REINACH publishes a stele from Nisyros, now in the museum at Constantinople. The relief represents a standing nude youth. The work belongs to about 470 B.C. It is a product of the Ionic or Island school of sculpture. Other works of this school and its offshoots are briefly discussed. The pediment groups of Olympia belong to the same school. The stele from Nisyros is one of the finest of the series of Island stelae.

The Tyrannicides at Naples. — In *Röm. Mith.* 1901, pp. 97–108, E. PETERSEN discusses certain points from a further study of the statues in view of the opinions of SAUER (*Röm. Mith.* 1900, pp. 219 ff.). Harmodius cannot have held the scabbard in his left hand. The original relative position of the two statues is studied from the drapery over the left arm of Aristogeiton in the statue and in the well-known relief. Harmodius was the prominent figure in the group, which was so placed that the left side was toward the passing throng. But Aristogeiton stood a trifle in advance.

The Cow of Myron. — RICHARD DELBRÜCK, in *Röm. Mith.* 1901, pp. 42–46 (pl.), describes the marble cow of the Museo dei Conservatori, and argues that the original was the bronze cow of Myron.

The Lancelotti Discobolus. — In *Sitzb. Mün. Akad.* 1901, v, pp. 705–708, A. FURTWÄNGLER announces that a cast of the head of the Lancelotti

Discobolus is in the collection of casts in the Louvre (No. 1402, "tête de Mercure"), and copies of it are obtainable. The hair is carelessly and imperfectly done, and the Berlin replica is the only one which gives a good idea of the hair of the original work of Myron. The newly identified cast proves, however, that the Lancelotti replica gives the best idea of the face, which has much more life than one would imagine, judging from the existing photographs. The difference between this and Polyclitan heads, like that of the "Idolino," is marked.

The Discus-thrower of Myron, and Other Figures. — H. LUCAS, in *Röm. Mith.* 1901, pp. 244-257 (fig.), gives a note on the history of the Myronian statue of the discus-thrower, now in the Capitoline Museum at Rome, and discusses two other antiques: 1. A female helmeted figure on one of the Corinthian capitals in the great hall of the Baths of Caracalla is doubtless Roma, as Matz believed. It was probably a reproduction of a well-known statue, perhaps a cult-statue, which itself is best represented by a torso in the Naples Museum (ARNDT-AMELUNG, *Einzelaufnahmen*, III, 771). 2. A head in the cortile of the Vatican Belvedere is wrongly placed on a draped female body of the Hellenistic age (see CLARAC-REINACH, *Stat. Gr.* I, 278, 6). It is surely the head of a young man, not, as has been generally supposed, of a woman, and is a good Roman copy of a work of Peloponnesian art of the first half of the fifth century B.C.

New Light on the Sculptures of the Parthenon. — In *Harper's Magazine*, December, 1901, pp. 12-18 (7 figs.), CHARLES WALDSTEIN discusses three marble statuettes in the Albertinum at Dresden. The three figures were "thrown in" with some other sculptures bought in Rome in 1892. One is so ill preserved that it is neglected in the discussion. The two others are a reclining male figure, 0.35 m. long by 0.20 m. high, and a seated female figure 0.31 m. in length and in breadth. Both lack the heads, the male figure lacks the lower part of the legs, and the female figure lacks the arms. The male figure is a copy of the "Cephisus" from the western pediment of the Parthenon, somewhat modified in the upper part so as to resemble the "Theseus" or "Olympus" from the eastern pediment. The skin of an animal drops from the knee of the raised right leg to the left leg. Examination of the "Cephisus" from the pediment shows that this motive once belonged to that figure. The upper part of the female figure is nude, the lower part draped. The statuettes evidently belonged to a pediment group of small size, as did the statuettes of similar dimensions found some years ago at Eleusis, which represent figures from the Parthenon. The two figures in Dresden evidently belong together, and the male figure is a copy of a figure from the Parthenon. The female figure is, then, a copy of one of the lost figures, probably one which was placed a little to the left of the centre of the eastern pediment. The name Aphrodite is suggested. The importance of the "Cephisus" and the relation of Scopas to the art of the pediments of the Parthenon are briefly discussed.

An Aphrodite of the Fifth Century B.C. — On the Doria-Pamphili estate at Rome there is a statue of Aphrodite, — a standing figure clothed in *chiton* and *himation*. This is described for the first time by W. AMELUNG in *Röm. Mith.* 1901, pp. 21-32 (2 pls.; 1 fig.). It is shown to be a copy of an original of the second half of the fifth century B.C., and its connection with the Parthenon sculptures is apparent.

A Portrait of Pericles. — The sixty-first *Winckelmannsprogramm* of the Berlin Archaeological Society discusses a term of Pentelic marble brought from Lesbos, and now in the Berlin Museum. It is evidently a replica of the portrait of Pericles, well known from the terms in the Vatican and in the British Museum. The Berlin portrait resembles the replica in the Vatican more closely than that in London. The likeness of Pericles mentioned by Pausanias was a statue, not a term. This result is reached after careful discussion of the existing evidence. (*Ueber ein Bildnis des Perikles in den Königlichen Museen.* von REINHARD KEKULE VON STRADONITZ. Berlin, 1901, Reimer. 22 pp.; 3 pls.; 9 figs. 4to.)

The Aphrodite of Melos and the Base with the Inscription of Theoridas. — In *Sitzb. Mün. Akad.* 1901, v, pp. 708–714, A. FURTWÄNGLER says that the inscription of Theoridas undoubtedly belongs to the herm of the bearded Dionysus in the Louvre (see *Am. J. Arch.* 1901, pp. 234, 465 f.), but Voutier's drawing of the base is incorrect. The inscription belongs to the first half of the fourth century B.C. Nothing proves that the inscription of . . . *αὐδρος* of Antioch belongs to the other herm found with the Aphrodite. He still maintains that a column must have stood beside the Aphrodite. The statue and the herms were found in a niche, which was probably part of a gymnasium dedicated to Hermes. The Poseidon from Melos, now in Athens, has no connection with the other inscription of Theoridas found near it at the site of the sanctuary of Poseidon. The Aphrodite and the Poseidon are works of about the same date, both much later than the inscriptions of Theoridas.

Votive Relief from Rhodes in the British Museum. — In *Röm. Mitth.* 1901, pp. 258–263 (fig.), W. AMELUNG argues, as against Perdrizet (*B.C.H.* 1899, pp. 559 ff.; cf. *Am. J. Arch.* 1901, p. 468), that in the said relief the female figure is Isis (as A. S. Murray had interpreted it), and the enthroned male figure may also be Sarapis, though that is not certain. A third figure, of which only the right arm holding a palm branch is preserved, is certainly a divinity, perhaps Nike. Amelung proceeds to point out the importance of the relief as an indication of the development of the style of sculpture toward that of painting.

Inscriptions on Professed Portraits of Famous Greeks. — CH. HUELSEN discusses the mediaeval collections of portrait herms and busts, and adds a critically edited collection of inscriptions thereupon in *Röm. Mitth.* 1901, pp. 117–208 (2 pls.; 1 fig.).

The So-called Portrait of Sappho. — In *R. Arch.* XXXIX, 1901, pp. 301–307 (2 pls.), G. E. RIZZIO publishes a head in the Biscari Museum at Catania, which he associates with the herm in the *Galleria Geographica* of the Vatican. This latter is classed by Bernoulli among Portraits of Sappho, while Visconti regarded it as an Aphrodite. Rizzio discusses the so-called portraits of Sappho, and finds that they are not all the same type. Some of them are idealized portraits, while others are heads of a goddess. He suggests that the original of the Biscari head and the herm in the *Galleria Geographica* may have represented a nymph or a Muse. The head in Naples (*Mus. Borbon.* IV, 38, 1) is published without the restorations. It is a portrait, perhaps based upon an Aphrodite of about 420 B.C. No portrait of Sappho can as yet be identified.

The Statue on the "Burnt Column" in Constantinople. — In *Hermes*, XXXVI, 1901, pp. 457–469, THEODOR PRAGER writes of the statue which

once stood on the column in the forum at Constantinople. This statue represented Helios, and was set up by Constantine, who identified himself with the god. Tzetzes ascribes the statue to Phidias, but his testimony is in this case worthless. The statue probably came from Ilium, and is to be ascribed to the Hellenistic period.

The New Bronze Ephebus.—The statue of a youth found at Pompeii in November, 1900, is published and discussed by A. SOGLIANO in *Mon. Antichi*, X, 1901, pp. 641-654 (11 pls.; 5 cuts). It is a Polyelitan type modified by Attic feeling and by the living model, and belongs to the last years of the fifth century B.C. The silver coating and the object held in the hand were added not long before the destruction of Pompeii, when the statue was used as a lamp-holder.

Scene from the Iliad on Greek Sarcophagi.—In *Hermes*, XXXVI, 1901, pp. 393-403 (5 figs.), C. ROBERT discusses the representation on a sarcophagus found near Sparta between 1820 and 1830 (RAOUL ROCHETTE, *Mon. Ined.* pl. LIX, 2-5), which has since disappeared, and on fragments of other sarcophagi copied from the same original. The scene is, he finds, that of the conflict at the ships in the fifteenth book of the *Iliad*.

VASES AND PAINTING

Lessons from Greek Pottery.—JOHN HOMER HUDDILSTON has published a series of chapters on the lessons to be drawn from Greek pottery by teachers and students of the classics who are not archaeologists. A bibliography of Greek ceramics is appended. After the introduction follow discussions of the light thrown by vase paintings upon Greek History, Greek Religion and Mythology, the Larger Arts, the Vocations and Pastimes of Men, the Life of the Women, Greek Dress, Education, War and the Warrior's Equipment, Burial Customs, Epic Poetry, Lyric Poetry, and Comedy. The inscriptions on vases are treated in a separate chapter. The bibliography is arranged by a systematic classification. (New York, 1902, The Macmillan Company, xiv, 144 pp.; 17 pls., among them four plates of vase-forms reproduced from Furtwängler's catalogue of the Berlin collection. 12mo. \$1.25.)

A Boeotian Vase at Bonn.—In *Athen. Mith.* XXVI, 1901, pp. 33-37, pl. v; 2 figs.), F. POULSEN publishes a Boeotian vase of the geometric style, now in the University Museum at Bonn. It is a drinking-cup without a foot and with two high handles. The technique and ornamental filling are Boeotian. The vase is somewhat late, as the ornaments are secondary to a hunting scene, repeated with some variations on both sides of the vase. It represents a huge boar attacked by two hunters armed with double-headed axes and lance, dart or sword. The painter has tried to bring more life and movement into his work than is usual in the geometric style.

Scenes from the Iliad in Early Corinthian Vase Painting.—In *Hermes*, XXXVI, 1901, pp. 387-393, C. ROBERT shows that two Corinthian plaques (pinakes) in the Berlin Museum and a Corinthian vase are decorated with representations of scenes from the *Iliad*. The first (FURTWÄNGLER, *Vasensammlung*, No. 764; *Ant. Denk.* I, pl. 7, 15) represents a scene from the *aristeia* of Diomedes, *Iliad*, V, 297-310. Athena is acting as Diomedes's charioteer by anticipation of V, 835 ff. The second plaque is a mere fragment, which Robert regards as an illustration to the passage in *Iliad*, VIII, 261-334 (the *κόλος μάχη*). The vase referred to was formerly in the Van

Branteghem collection, and is published *Jb. Arch. I. VII*, 1892, pl. 1. The scene is that of *Iliad*, XIX, 303 ff. The Atreidae, Odysseus, Nestor, Idomeneus, and Phoenix try to induce Achilles to break his fast. In the vase painting only Odysseus and Phoenix of these six chiefs are represented, but Briseis and other female captives are present. In the *Iliad*, XIX, 340-356, Athena gives Achilles nectar and ambrosia. In the painting, Thetis takes her place. The variations from the *Iliad* show not lack of acquaintance, but most intimate familiarity with the poem.

An Amphora of Transitional Style.—Two sorts of black-figured Attic amphorae have been recognized. In the one, the body of the vase is black, and the figures are in black upon a rhomboidal area left red. In the other the whole body of the vase is red, and the figures (and other ornamentation) are in black, but are not confined to a bounded area. Examples have been found of vases of the first sort that by their modified technique show the transition from the black to the red-figured style. No such transitional example of the second sort appears to have been known till P. HARTWIG (*Röm. Mith.* 1901, pp. 117-122; 1 pl.; 1 fig.) described one which he bought in Rome, and which he attributes to Andocides. The persons represented are, on one side, a seated, draped Dionysus, before whom a nude satyr is kneeling; on the other, two maenads.

Painted Plaques from Eleusis.—In 'Εφ. 'Αρχ. 1901, pp. 1-50 (2 pls.; 3 figs.), A. N. SKIAS publishes two terra-cotta plaques in the form of stelae with gables. Both were found at Eleusis, and are adorned with scenes connected with the Eleusinian cult. Both are broken in pieces, but the first is almost entirely preserved. Both are in the red-figured technique, but in the first much white is used. The nearly square surface of the first plaque, below the pediment, contains nine figures: Demeter and Cora seated, a youthful male figure (Iacchus) and a female figure (Hecate), each holding two torches, Celeus, Demophon and Metaneira, Eumolpus, and his wife, the daughter of Celeus. The names, except Iacchus and Hecate, are somewhat doubtful. In the pediment are the upper parts of five figures, perhaps Hippotheon, his two daughters (or two nymphs), and two youths. Nearly all the figures have branches in their hands and wreaths of leaves on their heads. Three women have covered vessels on their heads. These are explained as *κέρνοι*, and the possible interpretations of *κέρνος* or *κέρχνος* are discussed. Originally the *κέρνος* was a covered mixing-bowl in which the *κυκεών*, or mixture, was prepared. Afterward the word *κέρνος* was applied to other vessels used in religious ceremonies. Besides the *κέρνοι*, branches, and wreaths, other Eleusinian symbols in this painting are the omphalos and two objects, perhaps bundles of twigs, arranged in the form of the letter X. Other representations of Eleusinian deities are discussed, especially in connection with the figure called Iacchus. The relations of Iacchus and Eubouleus to each other and to Pluto and Dionysus are explained. This plaque has an inscription, *Νυμνίον τοῖν Θε[οῖ]ν ἄ[νέθηκεν]*. Some other letters scratched upon it are unexplained. The second plaque is much less well preserved. The pieces do not all join, and some of them may even belong to some other plaque. The best-preserved figure is the seated Demeter, before whom stands Cora. Iacchus and Triptolemus were also represented, though but little of either now remains. The Demeter and Cora recall the figures of the great Eleusinian relief. In the pediment were a figure in rapid

motion and some winged figures. At the left, just below the cornice which separates the pediment from the main field of the plaque, is a head in relief. A similar head was doubtless once in the corresponding place at the right.

Vases Used in the Eleusinian Cult.—Under the title *Μυστική Προστροπή Δήμητρος καὶ Περσεφόνης*, St. N. DRAGOMES publishes in *Athen. Mitth.* XXVI, 1901, pp. 38–49, a discussion of the *Θυματήρια*, *Λίκνα*, and *Κέρχνοι*, with especial reference to the vases of peculiar form first published by Philios (*Εφ. Ἀρχ.* 1885, pp. 169–174) and the Eleusinian pinax published by von Fritze (*Εφ. Ἀρχ.* 1897, pp. 163–174). He first summarizes briefly the views of Philios, von Fritze, Kourouniotes, Rubensohn, and Skias, and then examines the testimony of the lexicographers, reaching the conclusion that the three words denote clay vases in common use at sacrifices and initiations. The three were used for similar purposes, the *θυματήριον* or *ἔσχαρίς* containing burning incense, the *λίκνον*, grains of wheat and seeds, the *κέρχνος*, *κέρνος*, or *κέρνον*, seeds, oil, honey, wine, milk, unwashed wool, etc. The pinax represents the true prayer for purification. On the right are the immortals Demeter and Cora, with the torch-bearers, Hestia and Iacchus; to them approach two women, with these vases on their heads, apparently advancing in the slow movement of the dance. They are attended by a youth bearing a torch, a boy with an oenochoe, and two bearded men with staves. These, however, are secondary characters; the inscription “Ν(ά)ννιον τοῦν θεῶν ἀ[νέθηκεν]” shows that the women are the principal personages and are engaged in the solemn supplication of the great goddesses. The vases found in 1885 at Eleusis are properly called *κέρχνοι* or *κέρνα*; among them are *λίκνα* and *ἔσχαριδες* or *θυματήρια*; the latter with the lids pierced.

Throwing the Javelin at a Shield.—The thirtieth programme of the Museum of the History of Art of the Würzburg University is entitled *Zu den griechischen Agonen*. The author, PAUL WOLTERS, publishes a flat-bottomed alabastron from Eretria on the front of which two horsemen are represented evidently engaged in a contest of javelin throwing at a shield. For the form of the vase several vases from Cyprus are compared. The handle has the form of cords tied in a knot—the so-called Heracles knot, originally a simple square knot. The form of the knot is discussed. A vase in the Louvre (MILLIN, *Peintures des vases antiques*, I, pl. 45) is republished, on which a similar contest is depicted. Welcker's opinion that javelin throwing at a shield was the chief contest at the Argive Heraea is disproved. Such a contest existed at various places, among others at Athens.

Iris or Bendis?—In *Hermes*, XXXVI, 1901, pp. 403–404, C. ROBERT calls attention to the headdress of Iris on the vase in St. Petersburg with a representation of the Judgment of Paris. This headdress resembles a fish fin or a cock's comb. On the ground that such a headdress could be worn only by a Thracian, B. Graef, *Hermes*, XXXVI, pp. 97 ff., called a figure on a Melian vase (*Monuments Grecs*, 1875, pls. i, ii; *Wiener Vorlegebl.* Ser. VII, pl. 7) Bendis; Robert contends that it is Iris.

Vases from the Acropolis at Athens; Imitation of Metal.—In *Athen. Mitth.* XXVI, 1901, pp. 50–102 (pls. ii–iv; 82 cuts), C. WATZINGER describes the small objects, except those of stone, which were found in the German excavations on the west slope of the Acropolis. For the most part

these are fragments of Megarian and other ware of the third century B.C., but one Mycenaean dish of a new form, some red-figured fragments, relief ware of the fourth century B.C., and a few pieces of Greek *terra sigillata* are first described. The fragments of 'Megarian bowls,' including the few fragments from the Acropolis, are briefly described with reference to (a) the decoration of the edge, (b) the decoration of the body, including the merely ornamental, and that with figures, and (c) the decoration of the foot. The greater part of the article is occupied with the discussion of a special group of vases, of which thirty-four examples from various museums as well as from the excavations are described and illustrated. Three groups are distinguished: in one the vases are covered with the fine Attic black metallic lustre, in the next this has become much poorer, a sort of grayish-black, and finally the glaze paint is gray or red. The development seems to have ended in the red-ware glaze. The course of development indicated by the color is confirmed by the decoration, which at first is geometric, and later shows naturalistic elements, such as cornucopiae, dolphins, bucrania, garlands, etc., and these again give place to engraved geometric patterns. For these ornaments two colors are used: a thick dirty yellow and a thin chalky white. In the older examples the part of the vase not covered by the black glaze is colored dark red. These vases succeed the Attic vases of the end of the fourth century, where gilded or yellow garlands appear on the black ground. The development of the various forms of this class in their close dependence upon and imitation of the tarentine forms, and also their relations to the "Calener Schalen" and 'Megarian' bowls are discussed at length and illustrated by a mass of examples. The metal and clay vases are found in Asia Minor, Lower Italy, Boeotia, and Russia, but nowhere any metal forms which resemble those of Alexandria, so that it is probable that the metal original of this style was developed somewhere on the coast of Asia Minor.

Illustrations to a Greek Novel.—In *Hermes*, XXXVI, 1901, pp. 364–368, C. ROBERT discusses the wall paintings from an ancient house near the villa Farnesina, which MAU (*Röm. Mitth.* X, 1895, pp. 231 ff.) explained as illustrations of the fabulous judgments of the Egyptian king Bocchoris. Robert sees in the paintings illustrations of a Greek novel of travels and adventures of two comrades, and finds herein a new proof that the novel existed in the Augustan period.

Niobe in a Pompeian Painting on Marble.—In *Hermes*, XXXVI, 1901, pp. 368–387, C. ROBERT discusses a Pompeian painting on marble (*Giornale degli scavi di Pompei, nuova serie*, II, tav. 9; Engelmann, *Bilder-atlas zu Ovids Metamorphosen*, Taf. ix, No. 67; *Lex. Myth.* III, p. 410, fig. 7). Niobe is trying to shield one of her daughters, while a nurse supports another who is dying. These groups are before a building with columns and antae. The scene is clearly derived from the theatre. The *Niobe* of Sophocles is recognized as the play illustrated in this painting. Fragments of the *Niobe*, published by Grenfell and Hunt (*Greek Papyri*, second series, p. 14, No. VI a), make this certain. Dörpfeld's theory of the Greek stage is supported by the building represented in the picture, the original of which was evidently famous, as it is imitated in sarcophagus reliefs and to some extent in the famous Florentine group of statues. The St. Petersburg relief (*Friederichs-Wolters*, No. 1866) is an eclectic work.

INSCRIPTIONS

The E at Delphi.—In *Hermes*, XXXVI, pp. 470–489, W. H. ROSCHER maintains his previous position and brings new arguments to prove that the E at Delphi was equivalent to εἰ “go” or “come.” He arranges the inscriptions on the temple in two hexameters:

Εἰ. θεῶ ἦρα. Νόμοις πείθεν. Φεῖδεν σὺ χρόνοιο.
Γῶθι σεαυτὸν. Μηδὲν ἄγαν. Ἐγγύα, πάρα δ' ἄτη.

In a note, p. 490, C. ROBERT expresses the opinion that the E had nothing to do with the proverbs. It was no longer understood in the fourth century B.C.

Asclepius at Athens.—In Ἐφ. Ἀρχ. 1901, pp. 97–112, S. N. DRAGOMES republishes and discusses the inscription (*C.I.A.* II, 1649) concerning the foundation of the cult of Asclepius at Athens. The fragments of the inscription had not been properly arranged heretofore. The following chronological results are reached: 420–419 B.C., consecration of the sanctuary (in a general sense); 419–418, suit about a part of the land and cessation of work in the sanctuary; 418–417, arrangement of the matter; 417–416, some work of unknown extent; 416–415, erection of the *thrinkos* or peribolus and preparation of the *hedos* or temple; 415–414, building of some wall from the *xylopylion*; 414–413, building of the *xylopylia*, near which τὰ λοιπὰ τῶν ἱερῶν were placed; 413–412, planting and adornment of the whole *temenos*; 412–411, the bringing of the sacred things (τὰ ἱερά?).

Θεοὶ Ἐπικούριοι.—In *Hermes*, XXXVI, 1901, pp. 448–450, ADOLF WILHELM shows that the letters Θ Ε in the heading of *C.I.A.* I, 170, do not stand for Θεοὶ ἐπικούριοι, but are the remains of Θ[εοὶ Ἀθ]ε[νία τύχε. The heading of *C.I.A.* II, 814, reads Ε Ο, not Ε Θ, and is to be supplemented to read Θ[εοί].

Notes on the Text of the Parian Marble.—In *Cl.R.* 1901, pp. 355–361, J. ARTHUR B. MUNRO continues (see *Cl. R.* 1901, pp. 149–154) his discussion of the text of the Parian marble, proposing several corrections of Boeckh's readings, and attempting to explain the reasons for some apparent mistakes.

Hermes Kypharissiphas.—In *Hermes*, XXXVI, 1901, pp. 452–456, F. HILLER VON GAERTRINGEN corrects the reading of an inscription published by J. Demargne in *B.C.H.* XXIV, 1900, pp. 241 ff. Instead of Κυφαρίσσι Φακυλλάνι, he proposes to read Κυφαρισσιφᾶ Κυλλάνι. Not the hero Cyparissis or Cyparissus, but Hermes (the Cyllenian), with the epithet Κυφαρισσιφᾶς, is addressed. The occasion of the dedication was perhaps a successful theft.

Magnesian Studies. The Festival of Artemis Leukophryene.—In *Hermes*, XXXVI, 1901, pp. 491–515, OTTO KERN publishes the first of a proposed series of articles on Magnesia, the material for which is furnished by the Magnesian inscriptions. The festival of Artemis Leukophryene is here treated. It was established in accordance with the advice of the Delphic oracle, on account of an epiphany of the goddess, in 420–419 B.C. The date is given by the Stephanephorus at Magnesia (Zenodotus), the Athenian Archon (Thrasymphon), a Boeotian Citharoedus, who was victorious at the Pythian games, and the Messenian Hagesidamus, victor in the pancratium at Olympia. When the great festival was first celebrated is not certain. It was

probably in 202 or 203 B.C. The festival was one of the greatest in Asia Minor. It consisted of a sacrifice, *θυσία*, and musical, gymnastic, and equestrian contests, *ἀγὼν στεφανίτης ἱσποθύιος μουσικὸς γυμνικὸς ἵππικὸς*. It was celebrated once in four years for half a century, perhaps longer.

Epigram from Astypalaea.—In *Hermes*, XXXVI, 1901, p. 450, ADOLF WILHELM, with the aid of an Epidaurian inscription (*Fouilles d'Épidaure*, 267) reads the inscription *I. G. Ins. III, 212*, as follows:

Πολλάκι καὶ] πρότερον τιμήσει παῖδα Φέρητος
Κλείμβρο]τον ἀντ' ἀρετῆς Ἀστυπάλαια πατρίς·
ἀντὶ ἀγαθῶ]ν δὲ ἔργων αὐτὶς στεφάνωσε δικαίως
μείζονα τῇ]ς προτέρας ἀνταποδοῦσα χάριν.

The Letter of Antigonus to the Scepsians.—One of the inscriptions from Kurschunlu, published in *J.H.S.* XIX, 1899, pp. 350 ff., is a letter from Antiochus, of the year 311–310 B.C., announcing the conclusion of peace with Cassander, Lysimachus, and Ptolemy. In *Hermes*, XXXVI, 1901, pp. 450–452, W. DITTENBERGER proposes, in lines 21 ff., to read *ὄντων δ' [ῥ]μῖν τῶν πρὸς Κάσσανδρον καὶ Λυσίμαχον συντετελεσμένων, πρὸς (ᾧ) Πρεπέλαον ἐπεμψαν αὐτοκράτορα, κτλ.*, making Prepelaus the envoy, not the one to whom an envoy was sent.

Aristocreon, the Nephew of Chrysippus.—In *Ἐφ. Ἀρχ.* 1901, pp. 49–58, ADOLF WILHELM discusses the inscription (*C.I.A.* IV, 2, No. 407, DITTENBERGER, *Sylloge*, ed. 2, No. 481), in honor of Aristocreon of Seleucia, who has been identified with the nephew of the philosopher Chrysippus. He publishes an inscription of twenty-five lines, recently found at Athens, in honor of Aristocreon, who had assisted Athenians who came to Antioch, and had afterward come himself, *ἐπὶ σχολήν*, i.e. to study philosophy at Athens, where he had continued to show good will to the Athenians. The archon mentioned in this decree is Charicles; the clerk is of the deme of Rhamnus, therefore of the tribe Aiantis. This fact fixes the date in the year 239–238, if De Sanctis (*Riv. di Filologia*, XXVIII, pp. 6 f.) and Kirchner (*Götting. Gel. Anz.* 1900, p. 446) are right. The epigram quoted by Plutarch (*De Stoic. Repugn.* p. 1033 E) should read *Τὸν νένον Χρύσιππον Ἀριστοκρέων ἀνέθηκε*, not *Τόνδε νέον κτλ.* The word *νίννη* is found in *C.I.G.* 1994 g, and an inscription containing the word *νέννον* is published in this article. According to Pollux, *νέννος* is an uncle on the mother's side.

Officials and Festivals at Epidaurus.—In *Ἐφ. Ἀρχ.* 1901, pp. 57–82, P. CANNADIAS publishes an inscription found in a house of Roman date at Epidaurus. It gives, in abbreviated form, the votes of the *κατάλογοι τῆς βουλῆς* in full meeting, in the month of Apellaios, for seventeen years, recording the appointment or election of proxenoi and *θεαροδόκοι*. Some of those mentioned are appointed to both offices, some only to that of proxenos. The *κατάλογοι* correspond nearly to the prytanes at Athens. The *θεαροδόκοι* were appointed to receive messengers from the temple of Asclepius, and to promote the worship of the god in other cities. They were probably present in Epidaurus at the time of their appointment; and since the office entailed some expense upon them, they were probably men especially interested in the worship of Asclepius. Their presence at Epidaurus at the same time in the same month was doubtless due to the celebration of the Asclepieaea, which therefore took place in the month of Apellaios, corresponding to the Attic

Scirophorion, our June or July. This also fixes the time of the Isthmian festival, which is known to have been nine days before the Asclepieaea. The four tribes of Epidaurus were the Dymanes, Hylleis, Azantii, and Hysminaei. The names of thirty-two phratriae are given. The senate of the Epidaurians did not regularly meet in full session, but was divided probably into four tribal divisions for ordinary purposes, meeting in full session, however, at the time of the Asclepieaea. The inscription, which is somewhat fragmentary, and in many places illegible, is discussed in detail.

The Inscription B. C. H., 1891, p. 430. — In *Berl. Phil. W.*, September 14, 1901, R. PEPPMÜLLER discusses the reading and interpretation of the inscription from Stratonicea (Eski-Hissar) published by Cousin in *B.C.H.* 1891, p. 430.

An Orphic Formula. — In *R. Arch.* XXXIX, 1901, pp. 202-212, S. REINACH discusses a series of gold plates with Orphic inscriptions (see DIETERICH, *De Hymnis Orphicis*; FOUCART, *Recherches sur les Mystères d'Éleusis*). The text is doubtful in part. The expression *ἐριφος ἐς γὰλ' ἔπειρον* is especially discussed. *Ἐριφος*, kid, is a title of Dionysus. The formula is explained: *ἐριφος* (I have become a kid) *ἐς γὰλ' ἔπειρον* (and I have found milk).

Greek Inscriptions from Egypt. — Twelve Greek inscriptions from Egypt are published and discussed by J. G. MILNE in *J.H.S.* XXI, 1901, pp. 275-292. Among the points noted are the use of an epithet *πολιεύς* for Sarapis, the identification of Osiris and Sarapis, a contribution of private funds for the erection of a statue of Sarapis, the use of an unhellenized name of an Egyptian goddess, of the name Tryphaena for the wife of Ptolemy XIII, and of an Egyptian compound deity, Hermes-Heracles, the existence of a theatrical gymnastic association in the third century after Christ, the dedication of a building to Hera by two Egyptian physicians, a dedication to Artemis of Perga, probably by Pamphylans at Naucratis, a dedication to Hermes by an association of ephebi, and a curious assemblage of Canopic gods (a style hitherto known only for Isis and Osiris) in connection with quotations from Homer.

GENERAL AND MISCELLANEOUS

Prehistoric Crete. — In the *Chron. d. Arts*, 1901, Nos. 25-29, July 13 and 27, August 10 and 24, September 7, S. REINACH continues his account of discoveries in Crete. (See *Am. J. Arch.* 1901, p. 474.) These chapters are devoted to recent discoveries, especially Mr. Evans's investigations into the Cretan alphabet, and the derivation from it of the Phoenician alphabet, and his discovery of the palace at Cnossus. The importance of these discoveries, which bring before us a European civilization at a time as early as 2000 B.C., is emphasized.

The Neolithic Settlement at Cnossus. — In *Man*, December, 1901, is an illustrated article by A. J. EVANS on 'The Neolithic Settlement at Knossos and its Place in the History of Early Aegean Culture.' The neolithic settlement has left remains which lie underneath the remains of the Kamáres or early metal-age period. These are found below the remains of the transitional period, between the Kamáres and the "Mycenaean" ages, which are below the "Mycenaean" remains. The lowest limit of the neolithic settlement was probably not later than 3000 B.C. (*Biblia*, January, 1902, pp. 328-330.)

The Double Axe and the Labyrinth. — In *J.H.S.* XXI, 1901, pp. 268–274, W. H. D. ROUSE points out that Mr. Evans's theories on the sacred character of pillars and of the double axe as a symbol of Zeus, on the connection between *labrys* and labyrinth, and the identification of the Cnossian palace with the labyrinth, rest on very insecure foundation, because they take into account only a small part of the evidence.

Stone Utensils from the Peloponnese. — In *Ἑφ. Ἀρχ.* 1901, pp. 85–90 (pl. v), CHR. TSOUNTAS publishes four stone axe heads found near Anemodouri, at the foot of the hill at the south of the plain of Megalopolis. Relics of the stone age are rare in Greece. The circumstances of the discovery tend to show that these axes were not in a grave, but were buried with some religious intent. A fifth axe, found near the ancient Caryae, in Laconia, is also published. It shows signs of much use, which the others do not.

The Marathonian Votive Monuments of the Athenians at Delphi. — In *Sitzb. Mün. Akad.* 1901, III, pp. 391–411, A. FURTWÄNGLER assigns the stoa of the Athenians, which was built in front of the polygonal wall, to the time immediately after the successes of the Athenians against the Thebans and Chalcidians in 506 B.C. Its columns were of Parian marble, its upper parts of wood. The treasury of the Athenians, mentioned by Pausanias, stood on a terrace, once larger than it now is, where the sacred way made a turn. The original inscription—now lost—was on a curb or step, below the treasury, running parallel to the sacred way. The treasury and the offerings connected with it were erected soon after the battle of Marathon. The large group of Miltiades, Athena, Apollo, and the ten Attic heroes had an inscription stating that it was erected from the spoils of Marathon, and Pausanias adds that it was a work of Phidias. It was, however, erected about 366, and was intended to emphasize the humiliation of Sparta, for the Spartan monument of Lysander stood opposite. The monuments erected by the Arcadians and the Argives at the same time were intended to form, in moral effect at least, a group with the Athenian monument. The composition of the Athenian group of statues and the great niche in which it stood can belong to no time before the fourth century B.C. The great niche to which the Athenian group of statues is here (following Bulle and others) assigned, is marked by the foundations of what Homolle now regards as the base of the ex-voto of Lysander.

The Ex-votos of Lysander at Delphi. — In *C. R. Acad. Insc.* 1901, pp. 668–686, TH. HOMOLLE discusses Lysander's votive statues at Delphi. He publishes with corrections the inscriptions from the great group of Lysander and his *navarchoi* (*B.C.H.* 1897, XXI, pp. 285 ff.), and adds new fragments. The great group consisted of nine bronze figures in front and twenty-nine smaller ones, placed somewhat higher, behind. The total length of the base was about 19.60 m. The only remains of a foundation of this size are at the right as one ascends the sacred way. The arrangement of the monuments along the sacred way is then: at the right, the Bull, the Ex-voto of Arcadia, the Ex-voto of Lysander, the Hemicycle of the Kings of Argos; at the left, the three new Eponymi of Athens, the Ex-voto of Marathon, the Trojan horse, the Epigoni, the Seven, Amphiaraus. Near the north-east corner of the *temenos* of Apollo a base was found with the following inscription:

Εἰκόνα ἐὰν ἀνέθηκε[ν ἐπ' ἔργ]ω[ι τ]ῷδε, ὅτε νικῶν
 Ναῦσι θαυῆς πέρσεν Κε[κ]ροπιδᾶν δύναμιν
 Λύσανδρος, Λακεδαί[μο]να ἀπόρθητον στεφανώσα[ς]
 Ἑλλάδος ἀκρόπο[λιν, κ]αλλίχορομ πατριδα.
 Ἐξάμο(ν) ἀμφιρύντ[ου] τεύξε ἐλεγεῖον Ἴων.

Here *ἐξάμου* is for *ἐκ Σάμου*. This epigram adds a new poet, Ion of Samos, to the Greek Anthology. He may be the author of another epigram in honor of Lysander (Paus. VI, 314; Preger, *Inscr. Gr. Metricae*, No. 146). This base is of the same material as the base of the group of bronze statues, but cannot have formed a part of it. Probably it is the base of the marble statue of Lysander, mentioned by Plutarch, *De Pyth. Orac.* p. 33, 17 (Cicero, *De Divinatione*, I, 34, 75; II, 32, 68), which probably stood near the great altar.

Eros and Psyche. — In *Röm. Mith.* 1901, pp. 57–93 (4 figs.), E. PETERSEN has an article on Eros and Psyche in art. He makes three classes. First, Psyche alone, an allegory, the young girl representing the soul distressed by love. Secondly, Eros and Psyche together. In the earlier representations Eros is not the lover, but the personification of the soul's love, and appears as a child, while Psyche is a girl of maturity. In a later type Eros is as old as Psyche, and is her lover, but the original of the Psyche in these groups is Nike. The early association of Eros and Nike is very clear, but this connection was forgotten, and the girl came to be regarded as Psyche. The Capitoline group is the best known example of this type. The third class contains representations of Eros alone.

The Σχήμα Τριαίνης in the Erechtheum. — In *J.H.S.* XXI, 1901, pp. 325–333 (2 cuts), M. P. NILSSON shows some marks in the form of a trident which exist on the rock under the northwest corner of the west cella of the Erechtheum, and which correspond better than the three holes under the north porch to Pausanias's expression, *σχῆμα τριαίνης* (I, 26. 6). Disagreeing with Dörpfeld and others, he argues that Pausanias entered from the north porch, and that the *διπλοῦν οἶκημα* which contained the altars of Poseidon-Erechtheus and of Butes was the west cella with the space beneath its floor, where were the salt pool and the trident marks.

Ancient Greek Tachygraphy. — In *J.H.S.* XXI, 1901, pp. 238–267 (pl.; bibliography), F. W. G. FOAT briefly reviews the most recent German books on ancient Greek shorthand and the present meagre knowledge of the subject, calls attention to an unused piece of evidence, a wax-book in the British Museum, and suggests the probable relations of the different ancient systems.

Theoxeniae and the Flight of the Dioscuri. — In *R. Arch.* XXXIX, 1901, pp. 35–50 (1 fig.), S. REINACH maintains that the rite of theoxenia is derived from the primitive conception of the gods as relatives of those who entertain them, and was originally intended to ensure the friendship and protection of the gods who were entertained at table. The rite was frequently associated with the Dioscuri, who are represented as clad in white and coming through the air on white, wingless horses. The Dioscuri were originally swan-gods, hence the white color, but were contaminated with horseman-gods. One of the original deities later united in the person of Apollo was also a swan, as was one of those united in the person of

Aphrodite. The *hansas* of the Vedas and swan myths of northern peoples are cited in comparison.

Plaques without Background.—In *R. Arch.* XXXIX, 1901, pp. 178–182 (1 fig.), A. DE RIDDER discusses the use of plaques without background (plaques découpées) in Greece. A black-figured hydria in the Museo Gregoriano has upon it a picture of a fountain. From column to column extend slender bars, apparently to strengthen the structure. Above these are represented birds and serpents. In real fountains there must have been something to correspond to these, and de Ridder thinks the archaic plaques without background found in Greece were used as ornaments for fountains and for other structures which offered a similar empty space for decoration. So on two vases in Boston a lion and a lioness are represented upon the rounds of chairs.

A Silver Rhyton in Trieste.—In *R. Arch.* XXXIX, 1901, pp. 153–157 (3 pls.), L. DE LAIGUE publishes a silver vase in the museum at Trieste. It was found at Tarentum as early as 1889. It represents the head of a deer (*cervus dama*). The work is realistic and very fine. About the neck is a relief representing a half-nude, bearded man, drawing toward him a young woman who is throwing back her veil. At one side stands Athena, at the other a bearded man. Perhaps the scene is the union of Poseidon with Saturaia, the daughter of Minos, from which Taras, the mythical founder of Tarentum, was born. The work appears to date from the fourth century B.C.

The Thymelici and the Scaenici.—In *Hermes*, XXXVI, 1901, pp. 597–601, E. BETHE brings forward arguments—including the inscriptions *B.C.H.* XXIV, 1900, pp. 93 ff. and p. 287, pl. iii (cf. DITTENBERGER *Sylloge*², No. 700)—to prove that from the end of the fourth century B.C., the *thymelici* performed their dances, songs, and other acts in the orchestra, the *scaenici* on the stage or *λογεῖον*.

Illustrations to Plutarch's Lives.—In his translation of *Plutarch's Lives of Themistocles and Aristides*, with introduction and notes (Scribner's, 1901), B. PERRIN has inserted excellent publications of the potsherd inscribed with a vote for the ostracism of Themistocles, a Magnesian didrachm of the coinage of Themistocles, an Athenian didrachm (527–430 B.C.), two Athenian bronze coins of Roman date, showing the monument erected after the battle of Salamis, and a Magnesian bronze of Antoninus Pius, showing the statue of Themistocles. These illustrations give the volume an archaeological interest in addition to the literary value of the text.

Telesphorus.—In the *R. Ét. Gr.* 1901, pp. 343–349 (cf. *C. R. Acad. Insc.* 1901, p. 569), S. REINACH discusses the little god Telesphorus. He finds that his name is not Greek, though it sounds Greek, and that the god was probably a Thracian deity, who came to Greece only after the time of the Diadochi. His costume—a long cloak with a hood—belongs to a cold region.

The Principality of Samos.—In the *Bulletin* of the Royal Belgian Geographical Society, 1901, pp. 4–32, 81–124, 177–200, HENRY HAUTECEUR gives a description of the Principality of Samos. The articles contain passages of some value to the student of ancient Samian topography and history.

Athens in the Seventeenth Century.—In the *R. Ét. Gr.* XIV, 1901, pp. 270–294, H. OMONT publishes an account by the Capuchin priest Robert de Dreux, of a visit to Athens in 1669, and letters of Jacob Spon and Father Babin, besides a letter to Spon from a Norman traveller, Louis Touroude.

These documents mention several of the monuments at that time existing at Athens, but contain little real information.

The Date of the Destruction of the Propylaea. — In *Cl. R.* 1901, pp. 430 f., J. R. WHEELER, commenting on the fact that Spon gives a date (1656) for the destruction of the Propylaea about ten years later than that given by the three other existing authorities, thinks it quite likely that Spon made a mistake.

ITALY

ARCHITECTURE

The House of P. Fannius Sinistor. — The commission appointed to investigate the frescoes in the house discovered by De Prisco at Grotta Franchini, near Boscoreale (see *Am. J. Arch.* 1901, p. 102), reports that the frescoes should be bought by the state. The report is accompanied by a memoir by F. Barnabei. In this the topography of the place, the neighboring villa della Pisanella (where the silver treasure now in the Louvre was found), the general plan of the villa of Fannius, the peristyle, the "hall of the musical instruments," the tablinum, the large triclinium, the summer triclinium, the ordinary triclinium, and the cubiculum are described and discussed in detail. The house is called the villa of Fannius because the name of P. Fannius Sinistor was found inscribed upon the rim of a large broken jar. (*La villa Pompeiana di P. Fannio Sinistore scoperta presso Boscoreale. Relazione a S. E. il Ministro dell' Istruzione Pubblica. Con una Memoria da FELICE BARNABEI.* Rome, 1901, press of the R. Accademia dei Lincei. 86 pp.; 11 pls.; 19 figs. 4to.)

A Roman Bath. — At Massaciuccoli, near Viareggio, are remains of an ancient brick structure, commonly regarded as a temple of Hercules. This has been recently studied by G. PELLEGRINI, who shows that it was a Roman bathing establishment, and is on the site of the ancient Fossae Papirianae. (*Not. Scavi*, 1901, pp. 194-200; 3 figs.)

SCULPTURE

Odysseus and Diomedes. — In *Röm. Mitth.* 1901, pp. 33-41 (pl.), E. PFUHL describes a marble head in the Museo delle Terme (HELBIG, *Führer* II, 1031). It represents a bearded man, and is an early empire copy of a bronze original. The writer compares it especially with the Diomedes, of which the best copy is in the Munich Glyptothek, and seeks to prove that the original of the head was a statue of Odysseus, forming with the Diomedes a group that represented the meeting of the two men after the theft of the Palladium.

The So-called Statue of the Emperor Julian. — In *R. Arch.* XXXIX, 1901, pp. 259-280, ÉTIENNE MICHON, after calling attention to the fact that only one inscription at Acerenza refers to Julian, and that the bust on the cathedral (see above, p. 74) has been supposed to represent St. Peter, not St. Canio, discusses the statue in the Louvre which had been called Julian. He concludes that the statue represents not Julian, but some priestly personage, and cites in comparison the head from Ephesus with a peculiar diadem (*Jh. Oesterr. Arch.* I. 1899, pp. 245-249; pl. viii).

The Trustworthiness of Flaminio Vacca's Memorie. — The trustworthiness of Vacca's memoirs is further established by CHR. HUELSEN in

Röm. Mith., 1901, pp. 264-269 (fig.), who points out that there exists to-day in the Museo Civico at Modena (No. 391) a fragment of a relief, the discovery of which is chronicled by Vacca, who said it represented an old man in a *culla* (*sella gestatoria*), carried by *fanciulli* (*amores*), and was inscribed below IN SENECTVTE ME BAIVLANT. It had been supposed by some that Vacca must have misinterpreted Silenus riding on an ass.

A Sketch-book of Giulio Romano. — In *Röm. Mith.*, 1901, pp. 209-243 (4 pls.; 1 fig.), C. ROBERT describes minutely, and gives full index of a sketch-book of ancient sculpture attributed to Michael Angelo, but really by Giulio Romano, now in the collection of engravings of the Schloss Wolfegg in Württemberg. The sketches were made in Rome between the years 1516 and 1526, doubtless as inspiration for certain of the artist's paintings, in which indeed some of the sketches can be traced.

VASES AND PAINTING

Chronology of Vases in Campania. — In *B. Paletn. It.* 1901, 41-56 (2 pls.), G. PATRONI describes vases found at various times in three cemeteries in the valley of the Sarno, — at S. Marzano, S. Valentino, and Striano. The conclusions are as follows: The manufacture of Campanian bucchero began with the Etruscan domination, about 800 B.C., and was fully developed when the first proto-Corinthian vases were placed in tombs of the seventh and early sixth centuries. Preceding the Etruscan-Campanian period was an Umbrian-Campanian period, represented by two vases of Villanova type, found at Striano.

The Amores in the House of the Vettii at Pompeii. — AUGUST MAU defends (*Röm. Mith.* 1901, pp. 109-116; 1 fig.), against Talfourd Ely, Grueber, Seltmann, and Svonoros, his previous view, that a certain group of the *amoretti* are represented as goldsmiths and not as money-coiners.

INSCRIPTIONS

The Reigns of Vespasian and Titus. — *The Epigraphical Evidence for the Reigns of Vespasian and Titus* is the title of No. XVI of the *Cornell Studies in Classical Philology*. The compiler, HOMER CURTIS NEWTON, has brought together 366 inscriptions, nearly all Latin, relating to Vespasian and Titus. Notes are added when considered necessary. (New York, The Macmillan Company. viii, 140 pp. \$0.80.)

Dates of the Salutations of Nero. — In *R. Arch.* XXXIX, 1901, pp. 167-177, ÉDOUARD MAYNIAL arrives at the following dates for the imperial *salutationes* of Nero: I. October 13, 54 A.D. II. End of 55 A.D. (first successes of Corbulo against the Parthians). III. Spring of 57 A.D. (victories of Dubius Avitus in Frisia). IV. Spring of 58 A.D. (Parthian war; capture of Volandum). V. Date uncertain (victories of Dubius Avitus over the Amsibarii). VI. September, 59 A.D. (Parthian war; capture of Tigranocerta). VII. Summer of 60 A.D. (Parthian war; Corbulo establishes Tigranes in Armenia). VIII. Winter, 61 A.D. (victories of Suetonius Paullinus over the Britons). IX. Summer, 61 A.D. (Parthian war; Corbulo expels Vologesus from Armenia). X. Beginning of 66 A.D. (Parthian war; final victory over Tiridates). XI. Middle of 66 A.D. (journey of Tiridates to Rome). XII. Summer, 67 A.D. (Jewish war; Vespasian's victories). If there was a thirteenth *salutatio*, it was probably toward the end of 67 A.D.

Roman Military Diplomas.—In *Biblia*, January, 1902, pp. 315-318, JOSEPH OFFORD calls attention to the importance of Roman "military diplomas," and the light they shed upon the history of the Roman Empire.

Pompeian Graffiti.—In *Rend. Acc. Lincei*, 1901, pp. 256-259, A. Sogliano calls attention to three Pompeian *graffiti*, containing *ισοψηφίαι*; that is, numbers made by using the numerical value of letters forming a name. Other well-known examples of the same device are briefly discussed.

Inscriptions relating to Roman Antiquity.—In *R. Arch.* XXXIX, 1901, pp. 139-152, R. CAGNAT and M. BESNIER publish forty-two inscriptions relating to ancient Roman matters. Seven of these are in Greek. References to the periodicals and monographs in which the inscriptions first appeared are given. A few articles and monographs on Roman epigraphy are mentioned. *Ibid.* pp. 447-481, the publication is continued, and 153 inscriptions which had appeared in various periodicals and monographs in 1900 are reprinted with occasional brief notes. Indices are added.

GENERAL AND MISCELLANEOUS

A Primitive Weapon.—In *B. Paletn. It.* 1901, pp. 69-73 (fig.), G. A. COLINI discusses certain stones of the neolithic period, of spherical or oval form, each having a hole to receive the end of a stick that served as a handle. The use of this primitive weapon was probably diffused from some Oriental centre.

Primitive Settlements in Apulia.—In Apulia, near Altamura and Gravina, V. DI CICCO has studied many artificial caves and mounds which had been used as dwelling-places by a primitive people. There are tombs of various periods in the neighborhood. On a hill near Gravina are many traces of an old settlement, including fragments of the surrounding wall. (*Not. Scavi*, 1901, pp. 210-222; 9 figs.)

The Necropolis of Remedello Sotto and the Eneolithic Period.—In *B. Paletn. It.* 1900, pp. 202-267 (10 figs.), G. A. COLINI continues his article on the necropolis of Remedello Sotto and the eneolithic period in Italy (cf. *Am. J. Arch.* 1900, p. 369). He discusses utensils of stone, and arms and utensils of bone. The latter were used in the neolithic, eneolithic, and bronze periods. He treats also utensils of copper and bronze, especially flat hatchets of copper that were characteristic of the eneolithic period. The use of metals, he concludes, was disseminated from southwestern Asia. *Ibid.* 1901, pp. 73-132 (5 pls.; 21 figs.), Colini discusses particularly knives or daggers of copper or bronze, describing many examples of various form and size found in Italy and Sicily, comparing them with other examples from other parts of Europe. The types are derived from the East, but the articles are of local manufacture. Some types remained in use in the age of bronze. These three facts are deduced: 1. Metal was known to the neolithic peoples a long time before the beginning of the bronze age. 2. The first weapons and utensils of copper are widely distributed in Europe, especially in the eastern part, and it is apparent that the use of metals was diffused from one or more centres, situated perhaps in southwestern Asia. 3. There is no gap between the neolithic period and the age of metals.

Este an Early Manufacturing Centre.—In *B. Paletn. It.* 1901, pp. 192-214 (2 pls.; 8 figs.), G. GHIRARDINI describes in detail the contents of a tomb excavated at Este in 1897. Most important was a large bronze *situla*,

decorated with a geometric pattern. This discovery, added to the fact that two similar vases have been previously found in the same locality, proves that Este was the most important centre for the production of such vases. The type of the cover, also of geometric ornamentation, comes from Bologna. The tomb is shown by its contents to be of the second half of the sixth century B.C.,—a time midway between the second and third periods of the archaic civilization of Este.

The Origin of the Mundus and the Templum.—In *Rend. Acc. Lincei* 1901, 5-6, pp. 127-148 (5 figs.), L. A. MILANI discusses a pre-Hellenic picture of the labyrinth of Cnossus, in which appear the *mundus*—represented by faces of the dead—and an altar, which is the primitive *templum*. Other works of art show the same combination. The conical stone and the inscribed stele under the *niger lapis* of the Roman Forum are essential parts of the *templum*, and here also was a *mundus*. The conception was first developed in Chaldaea, the origin of the *mundus* being the burial trench, that of the *templum* the monument erected above.

A Votive Bronze at Padua.—In January, 1899, near the church of S. Antonio at Padua, was found a bronze implement shaped like a shovel. On one side is the figure of a horse; on the other, an inscription, in two lines. The latter is unintelligible, but is evidently of a votive character. The implement is not later than the third period of the archaic civilization of Este, and is probably of the fourth century B.C. (G. GHIRARDINI, *Not. Scavi*, 1901, pp. 314-321; 4 figs.)

Zoöomorphic Ornament in Venetia.—In the third of a series of articles on the early Italian *stivula* studied especially at Este, G. GHIRARDINI treats of the zoöomorphic decoration, showing the derivation of all its elements from the Graeco-Oriental or Ionic art of the eighth and following centuries B.C., its strongly characteristic local development and decay in Venetia, and its spread in various directions, especially into Alpine and Central European regions. This decorative system seems to have come from the east, not by way of Etruria and the Apennines, as did the geometric ornament and the form of the vessel itself, but directly through the Adriatic. (*Mon. Antichi*, X, 1901, pp. 5-222; 5 pls.; 64 cuts.)

Primitive Monuments of Sardinia.—Vol. XI, pt. II, of *Mon. Antichi*, pp. 5-280 (19 pls.; 146 cuts), is a study of the prehistoric antiquities of Sardinia, by G. PINZA, based on the remains now available, without special excavations. The nuraghi and other sepulchral structures and minor objects are shown to be local forms of a civilization, of Oriental origin, which spread to all the regions of the Mediterranean and the Atlantic coast about the end of the stone age, and persisted an unusually long time in Sardinia.

Primitive Bronzes from Sicily.—P. ORSI, in *B. Paletn. It.* 1900, pp. 267-285 (2 figs.), describes four collections of primitive bronzes—chiefly arms and utensils—found buried in various parts of Sicily. One collection contained pieces of copper resembling the *aes rude* or *aes signatum* of Italy.

Sicel Occupation of the Site of Gela.—In *B. Paletn. It.* 1901, pp. 153-163 (5 figs.), P. ORSI describes tombs and objects recently found in Sicily, at Gela, Montelungo, and Manfria, which prove that, long before the arrival of the Greeks, the Sicels held the hill on which Gela was built and the surrounding region.

Shapes and Stamps of Roman Terra-cotta Lamps.—In *Sitzb. Mün. Akad.* 1901, v, pp. 685-703 (pl.), J. FINK divides the Roman terra-cotta lamps in the Munich collection into four classes, according to the shape of the beak. I. The beak, rounded in front, projects strongly. At each side of the hole for the wick are snail-like volutes. II. The back broadens and ends in an obtuse angle. The snail-like volutes are as in the first class. III. Beak as in I and II, but the top of the lamp is surrounded by a raised edge, which runs forward and round the hole for the wick. Projections on the lower part of the lamp pass through holes in the edge of the top, and are then pressed down to hold the top on. IV. The beak is merely a round or semicircular projection, in which is the hole for the wick. The reliefs on I are more important and more like Greek originals than on the other classes. A list of stamps is given. Each name is confined, with few exceptions, to one class. Classes I and II have usually no stamp. Class I seems to be the earliest. The reliefs and ornaments are in the taste of Magna Graecia. The ornamentation of Class II is more specifically Roman. Classes I and II show no Christian emblems; Class III belongs to the period from Augustus to Hadrian; Class IV is the latest. These results apply also, so far as Fink could ascertain, to lamps in other collections.

The Regulation of Vineyards under the Roman Empire.—In *R. Arch.* XXXIX, 1901, pp. 350-374, S. REINACH discusses Domitian's order prohibiting the planting of new vineyards. This is referred to in Revelation, vi, 6, written about 93 A.D. The order was rescinded so far as Asia Minor was concerned, but remained in force in Gaul until the time of the Emperor Probus.

The Groma.—The Roman instrument for laying out right angles, the *groma*, consisting of an upright rod, *ferramentum*, upon which a horizontal four-armed cross, *stella*, was fitted, has been known only from a grave relief at Ivrea and from ancient directions for its use. An actual specimen has now been found in the Limes excavation at Pfünz in Bavaria. It is evident that the *umbilicus soli* to be placed over the vertex of the angle was not the centre of the cross, but the end of one of the arms and the lines connecting that with the two adjacent arm-ends made the right angle. (H. SCHÖNE, *Jb. Arch. I.* XVI, 1901, pp. 127-132; pl.; 6 cuts.)

Hamilton's Excavations in the Eighteenth Century.—Gavin Hamilton's letters to Charles Townley, describing his excavations at Hadrian's Villa and other places near Rome up to 1792, with a list of the pieces of sculpture found and their possessors, are published, from manuscripts in the British Museum, in *J.H.S.* XXI, 1901, pp. 306-321, by A. H. SMITH. They supplement or correct, on some points, Dallaway's summary of the letters and the Townley inventories.

Excavations in the Roman Forum in 1788-89.—The excavations of C. F. v. Fredenheim in the Roman Forum (1788-89) are described by C. v. BILDT in *Röm. Mith.* 1901, pp. 1-20 (plan; 4 figs.). They were successful in their purpose,—the determination of the southern boundary of the Forum. Work was begun over the part of the Basilica Julia that is bounded by the Vicus Jugarius. Besides the pavement of the basilica and a fragment of its stucco ceiling, many things were discovered, especially an inscribed marble block from the *Schola* near the Regia, containing the names of *Kalatores Pontificum et Flaminum*.

FRANCE

Vases with Relief Ornament in Gaul. — In *R. Arch.* XXXVIII, 1901, pp. 360-394 (37 figs.), J. DÉCHELETTE describes in detail fragments of moulds and vases with reliefs (*terra sigillata*) found six years ago at Saint-Rémy (Allier), near Vichy. The earliest of these are of yellowish color, and the decoration consists chiefly of systems of arches. Soon the red pottery appears, and the decoration develops into running vines. The date of these moulds is about the middle of the first century after Christ. Toward the end of the first century B.C. whitish ware, from a manufactory somewhere near Lago Maggiore, was imported into Gaul and also into Pannonia. This is often signed with the name ACO. At the same time Arretine ware was imported into Gaul. The potters at Saint-Rémy imitated, at first, the whitish ware. The chronological results reached in this article are obtained chiefly by comparing the objects of Saint-Rémy with those found at Andernach, at Mont Beuvray, and at Ornavasso. A fragment of a glazed vase, with a representation of the combat between Theseus and Hippolyta, is published. Hippolyta's girdle is held up in her left hand. Several medallions and figurines are discussed and published. One medallion represents Leda and the swan; another, Venus between two Cupids. Both are signed SIIXTVS. Several figurines represent Venus. Medallions and figurines are of the same date as the vases.

La Tène Pottery with Incised Decoration. — Gallic painted pottery with geometrical decoration is found in all parts of Gaul (except the provinces of the southeast and Armorica), on the Rhine, in western Switzerland, and at Stradonic. Pottery with incised geometrical decoration has been found in Brittany and in England. The specimens found at Glastonbury belong to the first century B.C. The original seat of this purely Gallic pottery was in Gaul, not in England. The painted Gallic pottery of the La Tène period is not influenced in style by Hellenic or eastern art, though the change from incised to painted decoration may have been caused by the importation of Greek ware. In Armorica and Britain the earlier method of decoration by incised lines and patterns survived after painted decoration was introduced in other parts of Gaul. (JOSEPH DÉCHELETTE, *R. Arch.* XXXIX, 1901, pp. 51-61; 4 figs.)

Celtic Cuirasses from Fillinges. — In *R. Arch.* XXXIX, 1901, pp. 308-315 (7 figs.), Count O. COSTA DE BEAUREGARD describes and discusses some bronze cuirasses found in 1900 at Fillinges, Savoy. They are ornamented with rows of repoussé disks, alternating with bands of diagonal hatchings. On two of the pieces is a sort of spiral, ending in a head like that of a bird. Similar work from Grenoble, Grésine, and elsewhere is compared.

Gallo-Roman Towns. — In the *Revue des Études Anciennes*, 1901, pp. 316-344, CAMILLE JULIAN discusses the names, relative importance, and characteristics of the Gallo-Roman *oppida* known. Especial importance is attached to the study of the names as they appear in the works of Latin writers and in mediaeval records.

The Great Oppidum of the Tolosates. — In *C. R. Acad. Insc.* 1901, pp. 518-521, LÉON JOULIN describes the remains of a large town of the second century B.C., near the confluence of the Ariège and the Garonne.

The fortifications were extensive; remains of houses, numerous amphorae, and other indications of a large population were found. The present site of Toulouse may have been inhabited at the same time. The great *oppidum* was deserted after the Roman conquest.

The Ramparts of Dax.—In the *Revue des Études Anciennes*, III, 1901, pp. 211–221 (1 fig.), C. JULLIAN writes of the ramparts of Dax (Latin Aquae), near the hot spring of the Nehe, which flows into the Adour. The fortifications, built in the fourth century after Christ, form an irregular quadrilateral, 445 m. on the east side, 410 m. on the west, 330 m. on the north, and 280 m. on the south. There were forty-six towers, and only three or four gates. The cathedral and the château are probably both of Roman origin. There was a bridge, in Roman times, across the Adour. The pagan and Christian cemeteries were outside of the walls.

Inscriptions of the Oise.—In *R. Arch.* XXXIX, 1901, pp. 237–258, SEYMOUR DE RICCI continues his publication of Latin inscriptions (see *R. Arch.* XXXV, 1899, pp. 103–125; *Am. J. Arch.* 1900, p. 371). After a few corrections of his former article, he publishes 143 inscriptions (Nos. 51–193) from various places in the *ager Bellovacorum*. Nos. 93–192 are stamps on pottery found at Hermes. *Ibid.* pp. 375–400, De Ricci publishes 32 additional inscriptions. Of these, 14 belong to the *ager Bellovacorum*, 7 to the *civitas Silvanectum*, 11 to the *civitas Suessionum*.

GERMANY

Early Man in the Neanderthal.—G. SCHWALBE (in *Jb. V. Alt. Rh.* 106 (1901), pp. 1–72; 1 pl.) has subjected the now famous skull of the Neanderthal to a new and thorough study, and concludes, with certain others, that the skull belongs to a type that is specifically, and perhaps even generically, different from that of recent man.

Pre-Roman Walls.—The investigation of the ancient fortification walls on the Rhine near Urmitz was continued in the winter of 1899–1900. The discovery of objects of the bronze age indicates that the fortification was constructed centuries before the arrival of the Romans. (HANS LEHNER, *Jb. V. Alt. Rh.* 1900, pp. 164–172; plan.)

Ancient Graves on the Lower Rhine.—In the *Jb. V. Alt. Rh.* 1900, pp. 1–49 (6 pls.), C. RADEMACHER gives a very systematic and complete account of the ancient graves on the lower Rhine. Beginning with a bibliography of the subject, which was first investigated by Theodor von Haupt in 1820, he goes on to describe the result of his own excavations in many places. The bones collected from the funeral fire were placed in an urn, which was then filled with sand and covered with a mound of earth. The mound sometimes contained other vases placed there as offerings. The vases contained nothing belonging to the dead, rarely objects offered by relatives and friends. The writer describes in detail the various types of tomb, and particularly the decoration of the vases.

The Cult of the Matronae.—A terra-cotta found in Bonn, representing three matrons bearing fruit, is described by MAX SIEBOURG in *Jb. V. Alt. Rh.* 1900, pp. 78–102 (pl.). They are probably the *matres domesticae*, corresponding to the *lares domestici* of the Romans. The writer discusses at length this cult of the *matronae*, which in various forms was wide-spread, and was common to Celts and Germans.

The Roman Fortress at Andernach. — The topography and history of the Roman fortress of Antunnaeum (Andernach) is described at length by HANS LEHNER in the *Jb. V. Alt. Rh.* 107 (1901), pp. 1-36, with woodcuts and 3 pls.

Burginatum and the Legio I (Germanica). — The history of the legion and the topography of its station on the lower Rhine are minutely discussed by MAX SIEBOURG in *Jb. V. Alt. Rh.* 107 (1901), pp. 132-202 (cuts and 1 pl.).

Jupiter Dolichenus. — JOSEPH POPPELREUTER describes a bronze statuette, now in the Museum Wallraf-Richartz in Cologne, which he identifies as a Jupiter Dolichenus; K. ZANGEMEISTER publishes three Dolichenus inscriptions on votive plates of silver, now in the British Museum, but said to have been found at Heddernheim, and establishes the genuineness of a similar inscribed plate now in the Berlin Museum; and finally G. LOESCHCKE begins, but does not finish, some comments on the character of the votive offerings made to Dolichenus, in *Jb. V. Alt. Rh.* 107 (1901), pp. 56-72 (figs. and 3 pls.).

Apis-worship on the Danube and the Rhine. — A. FURTWÄGLER comments upon bronze statuettes of a bull with raised fore foot, evidently in motion, found in Greece and Italy, but more frequently in the regions of the Danube and the Rhine. Some show a crescent moon projecting from the head between the horns, and others a hole where such an attribute might have been attached. These are one and all figures of Apis, and the moon attribute is explicable from the story (Herod., Plut.) of the bull Apis as generated by a moonbeam. Other attributes which occasionally occur are also explained. (*Jb. V. Alt. Rh.* 107 (1901), pp. 37-45; figs.; 1 pl.)

BYZANTINE AND MEDIAEVAL ART GENERAL AND MISCELLANEOUS

The Dignitaries of Antioch. — In the *R. Or. Lat.* VIII (1900-1901), pp. 116-157, E. REZ publishes a list of the constables, marshals, seneschals, viscounts, chancellors, chamberlains, stewards, dukes, and ecclesiastical patriarchs of Antioch from the end of the eleventh to the end of the thirteenth century.

Oriental Pottery with Metallic Lustre. — The metallic lustre exhibited on Moorish and Italian pottery is generally supposed to have originated in Persia, whose lustrous pottery is well known. Recent excavations in Cairo and in Syria seem to show that metallic lustre was produced in Egypt and on the banks of the Euphrates at an earlier date than in Persia. Such at least is the conclusion of GASTON MIGEON in an article entitled 'Céramique orientale à reflets métalliques' in the *Gaz. B.-A.* 1901, pp. 192-208.

The Building of St. Sophia. — In the *Byz. Z.*, 1901, pp. 455-476, TH. PREGER contributes an article entitled 'Die Erzählung vom Bau der Hagia Sophia.' Preger here considers the date, sources, and value of the treatise *Διήγησις περὶ τῆς οἰκοδομῆς τοῦ ναοῦ τῆς μεγάλης τοῦ Θεοῦ ἐκκλησίας τῆς ἐπονομαζομένης ἁγίας Σοφίας*. He shows that the contents of this treatise are more valuable than has been recognized by Du Cange, Salzenberg, or Swainson.

Marriage Ceremonial on a Byzantine Miniature.—Under the title *Das Epithalamion des Paläologen Andronikos II'* in the *Byz. Z.*, 1901, pp. 546-567, J. STRZYGOWSKI discusses the miniatures of a Greek manuscript (Vat. No. 1851) of the early fourteenth century in which are depicted the ceremonials of the wedding of Andronicus II in the year 1275. The manuscript is to be published and the miniatures reproduced in color under the editorship of Padre Ehrle.

Die Junker von Prag.—Such obscurity rests on the significance of the "Junker von Prag" as to give them the character of mythical beings. Kraus, Gurlitt, Carstanjen, and Neuwirth have attempted to solve the mystery. In the *Rep. f. K.* 1901, pp. 115-123, MAX BACH attacks the problem and concludes that they were artists in the broad sense, ranking with the most distinguished painters, and that they had much to do with the spread and development of the Gothic style.

ITALY

Ancient Testimony to the Martyrdom of St. Peter in Rome.—In an ancient Ethiopic apocryphal writing known as the *Ascensio Isaiae*, dating from the first century, in a reference to the persecutions under Nero occur the words, translated, "(unus) e duodecim in manum ejus [*i.e.* Neronis] tradetur." The expression was interpreted by Clemen in the *Zeitschr. f. Wissensch. Theol.* 1896, pp. 488 ff., as referring to the martyrdom of St. Peter. The *Amherst Papiri*, published by Grenfell and Hunt in 1900, give the same testimony in the Greek version. Recently the marble pavement between the altar and apse of S. Agnese has been removed, and amongst the fourth century graves was found a marble slab with a *graffito* of a bearded head under which is inscribed PETRVS. A corresponding head, with the inscription PAVLVS, as the other intercessor for the departed one, though probable, is now missing. (MARUCCI in *N. Bull. Arch. Crist.* 1901, pp. 221-226.)

The Chapel called "Domine quo Vadis?"—In the *N. Bull. Arch. Crist.* 1901, pp. 5-25, G. B. LUGARI discusses the chapel "Domine quo Vadis?" He concludes that the chapel erected to commemorate the appearance of Christ to St. Peter was not, as is popularly supposed, the church of Sta. Maria, on the Via Appia, near the Via Ardeatina, but a circular building beyond it, which has now disappeared, although reconstructed in the sixteenth century. He suggests that probably from this building the stone with the poorly sculptured impress of footmarks was removed to the church of S. Sebastiano.

Stamped Tiles from Sta. Croce in Jerusalemme, Rome.—The inscriptions stamped upon the roofing tiles of the church of Sta. Croce in Jerusalemme in Rome form an unusually varied and interesting series. P. CROSTAROSA begins an inventory of these inscriptions in the *N. Bull. Arch. Crist.* 1901, pp. 119-144.

The Child Veneriosa as an Orante.—In the *N. Bull. Arch. Crist.* 1901, pp. 27-34, G. BONAVENTÀ publishes a marble slab from the cemetery of S. Ermete. A child is here represented as an Orante. The inscription reads: HIC EST POSITA BCNERIOSA NEOFITA QVE VICXIT AN · VI · DC · VIII ID · AVG · Besides the crudities of the relief and inaccuracies of the inscription, Bonavenià calls attention to the fact that

the figure is not an abstract representation of the soul, but the image of a definite individual, the child Veneriosa, six years old.

The Frescoes of Sta. Maria Antiqua, Rome.—In the *R. Art Chret.* 1901, pp. 300–313, 328, GERSPACH gives the arguments for identifying the church recently discovered in the Forum as Sta. Maria Antiqua, and describes in detail the frescoes with which this church was so elaborately decorated. As these frescoes date from the eighth and ninth centuries, they form an important link in the history of Italian painting. He finds here tempera painting as well as fresco and color harmonies as pleasing as those of the fourteenth century. An experiment, the application of formaline, for the preservation of the frescoes has been apparently most successful. His fear that it would injure tempera painting is probably groundless. Père Duchesne, head of the French School at Rome, now accepts the identification of the church as that of Sta. Maria Antiqua. (*N. Bull. Arch. Crist.* 1901, pp. 39–45.) The church is described by T. M. LINDSAY in *Biblia*, August, 1901, pp. 152–159.

The Pisan Pulpits at Cagliari.—In *L'Arte*, 1901, pp. 204–207, DIONIGI SCANO discusses the two pulpits at Cagliari, and concludes that they antedate the period when Fra Guglielmo coöperated with Nicola Pisano, and that consequently they must be assigned to another sculptor.

A Thirteenth Century Mitre.—In *L'Arte*, 1901, pp. 145–151, CARLO CIPOLLA publishes a mitre from the church of San Zeno at Verona. On one side is embroidered a figure of Christ and busts of six apostles; on the other a figure of the Virgin and busts of the rest of the Apostles. From the lettering of the names the mitre may be assigned to the thirteenth century. Cipolla suggests that it may have belonged to Cardinal Adelardo dei Catanei, who was Bishop of Verona and died in 1225. He was buried in the cloister adjoining San Zeno, and his tomb is known to have been opened several times.

Cimabue and Duccio at Sta. Maria Novella.—The Ruccellai Madonna, ascribed by Vasari to Cimabue, is now attributed to Duccio, not only on stylistic grounds, but because just such a painting was ordered by the rectors of Sta. Maria Novella from Duccio. A second statement by Vasari, that Cimabue used to stand all day long watching Greek painters at work in a chapel in Sta. Maria Novella, was declared impossible by Milanese, since the church was begun only in 1279. However, it appears from a document published by Fineschi, *Memorie Istoriche*, I, pp. 141–142, that a part of the church, including the chapel of the Gondi, was begun in 1246, and that Vasari's story of Cimabue's boyhood may well be true. (J. WOOD BROWN, *Rep. f.* K. 1901, pp. 127–131.)

FRANCE

The Cult of the Virgin in the Diocese of Lyons.—In the *Bull. Hist. Dioc. Lyon*, 1900, pp. 92–98, 149–153; 1901, pp. 210–215, the Abbé J. PRAJOUX enumerates the churches and altars dedicated to the Virgin Mary throughout the diocese of Lyons.

The Arum in Gothic Flora.—‘The Arum in Gothic Flora’ is the title of an article by ÉMILE LAMBIN in *R. Art Chret.* 1901, pp. 488–497. The arum, or calla lily, appears first in the eleventh century in the church at Vézelay; apparently disappears from church decoration in the early twelfth century, but reappears in naturalistic form in the late twelfth and early

thirteenth centuries; aside from its form, the arum was cultivated by Gothic sculptors because of its symbolic character as an emblem of the springtime and the Resurrection.

St. Laurent de Langeais (Indre-et-Loire).—The church of S. Laurent de Langeais has recently been studied carefully by OCTAVE BOBEAU, who has made excavations in the church. The nave is assigned by Lefèvre-Pontalis to the beginning and the transept and choir to the end of the eleventh century. The excavations showed that the original choir was rectangular. They also brought to light fragments of an ancient baptismal font, as well as stone sarcophagi of the eleventh century, which contained vases of incense buried with the dead. (*B. Arch. C. T.* 1901, Avril-Mai, pp. viii-x.)

A Sculptured Madonna of the Twelfth Century.—At the meeting of the Soc. Nat. Ant. Fr., held January 3, 1900, VICOUNT DE ROCHEMONTEIX called the attention of the society to a twelfth century 'Madonna and Child' carved in oak and preserved in the church of Bredon (Cantal). This archaic but interesting Madonna is assigned to the School of Auvergne. It is published in the *B. M. Soc. Ant. Fr.* 1900, pp. 75-77.

Eucharistic Implements in the Museum at Brive (Corrèze).—À propos of a pair of iron pincers made for lifting sacred wafers, and of two moulds in which the wafers were marked with sacred emblems, now in the museum at Brive, ERNEST RUPIN in *R. Art Chrét.* 1901, pp. 281-288, gives an interesting summary of the emblems and figured representations marked on the sacred wafers from the twelfth to the eighteenth century.

A Missal of the Thirteenth Century.—In the collection of Canon Ginon at Grenoble is a thirteenth century missal, which contains a number of variations from the Roman standard. It is analyzed in detail by Professor PAUL FOURNIER in the *Bull. Hist. Dioc. Lyon*, 1901, pp. 253-271. He concludes that it came from the church of St. Saturnin d'Arnas of the diocese of Lyons and that it offers interesting material for the liturgical study of this district in the thirteenth century.

SPAIN

Notes on Spanish Christian Architecture.—A series of articles on Spanish churches by the Architect VICENTE LAMPÉREZ Y ROMEA, is published in the *Boletín de la Sociedad Española de Excursiones* for 1901. On pp. 1-5 he treats of San Vicente en Ávila; pp. 31-35 of San Miguel de Almazán; pp. 63-66 of the Cathedral of Grenada; pp. 84-88 of Santo Tomás de Soria; pp. 103-110 of the monastery of Santa Maria de Huesta; pp. 126-129 of the triforium of the Cathedral of Cuenca, and pp. 182-191 of the Chapter house of the Cathedral of Plasencia, and of the churches of San Juan de las Abadesas and San Nicolás de Gerona.

Spanish Romanesque Sculpture.—In the *Boletín de la Sociedad Española de Excursiones*, 1901, pp. 13-23, E. S. FATIGATI writes on the 'Romanesque Sculptures of Navarre.' He notes the pre-Romanesque sculptures at San Salvador de Leyre, the archaic Romanesque sculptures of the churches at Sangüesa, Gazolaz, and Hirache, as well as the fine examples of French Romanesque work in various Spanish churches of the twelfth and thirteenth centuries. In the same journal, pp. 35-45, 59-63, he treats of Romanesque sculpture in other provinces.

Spanish Gothic Altar-pieces. — In the *Boletín de la Sociedad Española de Excursiones* 1901, pp. 204–218, E. S. FATIGATI contributes a study of late Gothic altar-pieces in churches at Covarrubias, Burgos, Tarragona, and Saragossa.

Cloisters and Choir Stalls of Pamplona. — In his monograph, *Los Claustros de Pamplona, Sillerías de Coro Españolas* (Madrid, 1901), which is illustrated with seven excellent phototype plates, ENRIQUE SENANO FATIGATI describes the French Gothic cloisters of the Cathedral of Pamplona and the choir stalls of the same cathedral. The cloisters are rich in sculptures of the fourteenth and fifteenth centuries. The notice of the choir stalls, carved in the sixteenth century by Juan Ancheta, contains a catalogue of the most noteworthy Gothic and Renaissance choir stalls in Spain.

Two Visigothic Manuscripts from the Library of Ferdinand I. — In the *Bibl. Éc. Chartes*, 1901, pp. 374–387, MARIUS FÉROTIN publishes an account of two manuscripts from the library of Ferdinand I. One is a collection of psalms and chants copied in 1055, and now preserved at Compostelle; the second dates from 1059, contains chants and litanies, and is now in the private library of the king of Spain.

GERMANY

A Relief of St. Peter in the Berlin Museum. — In the Berlin Museum is a portion of a relief which once represented 'The Punishment of Ananias.' Only two figures remain, St. Peter and one of the servants. It came from Ajatzam in Asia Minor, and is assigned by G. STRZYGOWSKI, in the *Jb. Preuss. Kunsts.* 1901, pp. 29–34, to the fifth century. From near this locality came the fragment of 'Matthew's Gospel,' with important miniatures, lately acquired by the Bibliothèque Nationale. Strzygowski emphasizes the importance of Asia Minor as a field for the study of early Byzantine art.

Abraham and his Companions. — A fragment of an early Christian bishop's chair in the museum at Trier is discussed by HANS GRAEVEN in *Jb. V. Alt. Rh.* 1900, pp. 147–163 (2 pls.). By comparison with a mosaic in Sta. Maria Maggiore, he shows that the fragment — an ivory slab with a relief — represents Abraham and his companions (Gen. xiv).

Ivory Relief of Thalia in Berlin. — HANS GRAEVEN points out that a part of a so-called diptych of ivory with a figure of 'Judith,' described by Alex. Wiltheim in 1560 as in the convent library of St. Maximin at Trier, but later lost from knowledge, is undoubtedly now in the Antiquarium at Berlin, and is not a diptych at all, but such a plate as might have been used to ornament a book-closet door, and the figure not Judith, but Thalia. (*Jb. V. Alt. Rh.* 107 (1901), pp. 50–55; 1 pl.)

The Sculptures of the Cathedral at Bamberg. — In the *Rep. f. K.* 1901, pp. 195–229, 255–289, W. VÖGE continues his detailed study of the sculptures of the cathedral of Bamberg. He notes many correspondences between the sculptures at Bamberg and those of the cathedral at Rheims, and at the same time finds a continuity between the older and younger school of sculptors at Bamberg.

The Imperial Graves in the Cathedral at Speyer. — In August, 1900, the imperial graves in the cathedral at Speyer were opened and examined.

The graves are those of Conrad II, his wife Gisela, Henry III, Henry IV, his wife Bertha, Henry V, the four kings Philip of Swabia, Rudolf of Hapsburg, Albrecht of Austria, and Adolf of Nassau. The arrangement of the graves, their contents, and details of the history of the emperors, kings, and empresses, and of the cathedral, are discussed by H. GRAUERT, in *Sitzb. Mün. Akad.* 1901, iv, pp. 539-591, with an excursus on the account of the Ursperg chronicler and on other records of the imperial graves.

GREAT BRITAIN AND IRELAND

The Earliest Ribbed Cross Vaults in England.—In the *R. Art Chré.* 1901, pp. 365-393, 463-480, JOHN BILSON, from a study of late Norman and transitional churches in England, maintains that Norman architecture, in its rapid and splendid development in England, anticipated, not only in crypts and side aisles, but also in the high vaults of the nave, the ribbed cross vaults, the evolution of which is generally believed to have taken place in the Isle de France. An examination by competent authorities of the vaults of the nave of Durham Cathedral would doubtless go far in determining the part played by England in the early history of Gothic architecture.

Fonts with Representations of the Seven Sacraments.—At the meeting of the Archaeological Institute (British), December 4, 1901, A. C. FRYER read a paper on carved fonts with representations of the seven sacraments. Twenty-nine of these are known in England. These were described in the paper. The eighth panel represents the last judgment, the baptism of Jesus, or (most frequently) the crucifixion. The fonts belong to the fifteenth century (*Athen.* December 21, 1901).

Six Derbyshire Fonts.—In *Reliq.* VII, 1901, pp. 267-270 (6 figs.), G. LE BLANC SMITH publishes and describes a Norman font at Youlgreave, a Transitional Norman font at Winster, an Early English font at Ashbourne, a font of the Decorated period at Bakewell, a font of the Perpendicular period at Tideswell, and a lead font of the Norman period at Ashover. The last is adorned with figures of saints standing under arches. The fonts at Winster and Bakewell are also adorned with figures.

Three Kentish Churches.—In *Reliq.* VII, 1901, pp. 243-261 (22 figs.), J. RUSSELL LARKBY describes the churches of St. Michael, at Offham, St. Mary Magdalen, at Stockbury, and Sts. Peter and Paul, at Trottescliffe. St. Michael's was originally a Norman structure, but contains parts dating from the thirteenth, fourteenth, and fifteenth centuries. Its most interesting feature is the east window, with fine decorated tracery. The church at Stockbury has an uninteresting exterior, having been much restored, but contains within some fine examples of Early English stone carving. Some of the capitals are especially interesting. The church at Trottescliffe was originally an Early Norman building, but was greatly lengthened in Middle Norman times, and has received some modern additions. The earliest existing windows in the church are of the Middle Norman period. In one window are remains of fine late Perpendicular canopy glass and a fine and complete "Trinita."

Ardfert.—In *Reliq.* VII, 1901, pp. 220-228 (7 figs.), H. ELRINGTON describes the buildings at Ardfert, near Tralee, County Kerry, Ireland. The Romanesque church, Temple-na-hoe, is ascribed to the twelfth century. The cathedral and the Franciscan Abbey belong to the thirteenth century.

All these buildings are now roofless. The cathedral is an interesting specimen of early Irish Gothic, and it, as well as the Franciscan abbey, shows some slight deviations from the usual Early English style.

AFRICA

Byzantine Baptisteries of Tunisia. — On September 20, 1901, P. GAUCKLER presented to the Académie des Inscriptions plans and photographs of various baptisteries recently discovered in Tunisia. These are found at Carthage, Ould Ramel, Hamman-Lif, Upenna, Henchir-Hakaima, Sfax. In all, eleven Byzantine baptisteries are known in Tunisia. Of these only four reproduce the classic Byzantine type. The others show that in Africa an effort was made to produce new and original types. (*C. R. Acad. Insc.* 1901, pp. 603 f.; *Chron. d. Arts*, 1901, pp. 251–252.)

The Tomb and the Basilicas of St. Cyprian at Carthage. — In *R. Arch.* XXXIX, 1901, pp. 183–201, PAUL MONCEAUX discusses the various notices of the tomb and the basilicas of St. Cyprian at Carthage, and finds that there were at least three sanctuaries dedicated to Cyprian: two basilicas outside the wall, built early in the sixth century, and a church within the city, near the harbor. This was a modest chapel in the fourth century, but a great basilica at the time of the Byzantine conquest. Of the two other churches, one was at the place of martyrdom, the *Agar Sexti*, in the direction of the Marsa; the other, at the *Mappalia*, over the tomb of the Saint, near the great cisterns of the Malga.

RENAISSANCE ART

ITALY

The Castello at Milan. — In the *Monthly Review*, August, 1891, pp. 117–136 (5 pls.), JULIA CARTWRIGHT (Mrs. ADY) describes the restoration of the Castello at Milan, giving a history of the building and a description of its different parts, with special attention to the sculptures and paintings.

Milanese Marbles at Desio. — Among the marbles in the garden of the Villa Antona-Traversi at Desio are several of Milanese workmanship discussed by DIEGO SANT' AMBROGIO in the *Arch. Stor. Lomb.* 1901, pp. 343–353. One is a funerary relief, assigned to the early fourteenth century and believed to be that of Rebaldo de Aliprandis. Another is a sixteenth century chimney piece which once belonged to the Casati family. Finally, there are at Desio two Sybils, the Cumæan and the Phrygian, in the style of Annibale Fontana.

Donatello as an Architect and Decorator. — It is often assumed that Donatello limited his energies to sculptural work, and that his assistants or associates — especially Michelozzo di Bartolommeo — furnished the designs for the architectural portions of his monumental works. In some cases this seems to have been the case, but that Donatello had creative power in architectural design of a kind essentially different from that of Michelozzo is brought out by W. BODE in the *Jb. Preuss. Kunsts.* 1901, pp. 3–28.

A Madonna Relief in Sta. Maria Mater Domini in Venice. — In 1899 J. Carotti published a pamphlet entitled *Una Madonna inedita della Scuola di Donatello*, in which he ascribed to the school of Donatello a terra-cotta

relief of the Madonna in Sta. Maria Mater Domini in Venice. In the *Rep. f. K.* 1901, pp. 157-159, C. v. F. ascribes it to Giovanni da Pisa.

Andrea Marchesi da Formiggine. — The wood carver, Andrea Marchesi, who made the frame for Raphael's St. Cecilia in Bologna, is the subject of an article by UGO BERTI in *L'Arte*, 1901, pp. 21-28 of the section entitled 'Arte Decorativa.' Written documents concerning the life and works of Andrea and of his followers, called the 'Formiggine,' are few; but their works in stone and wood are numerous and deserve more careful study than they have yet received.

Giacomo Serpotta. — In *L'Arte*, 1901, pp. 77-92, 162-180, ENRICO MANCERI contributes a fully illustrated and detailed account of the work of Giacomo Serpotta, a sculptor and *stuccatore* of the late eighteenth and early nineteenth century, whose elaborate productions enrich many of the churches of Palermo and other cities of Sicily.

A Medallion of Federigo II di Montefeltro. — In the Museo Oliveriano at Pesaro is a fine medallion of Federigo II, who in 1474 received the Order of the Garter from Edward IV. This is published by A. VENTURI in *L'Arte*, 1901, pp. 202-203, and is considered genuine, whereas the medallion cited by Armand, II, p. 36, is thought to be modern.

Mantegna Studies. — In the *Jb. Preuss. Kunsts.* 1901, pp. 78-87, 154-180, RICHARD FOERSTER contributes an article entitled 'Studien zu Mantegna und den Bildern im Studierzimmer der Isabella Gonzaga.' In the British Museum is a drawing by Mantegna, known as Virtus Combusta, the significance of which has not been appreciated. Having completed the composition by means of an engraving by Zoan Andrea Vavassore, Foerster interprets it by means of passages from Galen and from Mantegna's letters as portraying the antithesis of Virtue and Ignorance. In like manner Mantegna's paintings of the Parnassus and the Expulsion of Evil Passions, made for Isabella Gonzaga, have been misunderstood, and are here more carefully interpreted.

Portrait of Lorenzo di Credi, and Date of his Birth. — Among the recent acquisitions of the Uffizi is a portrait by Lorenzo di Credi, supposed to represent himself. This, however, is disproved by the publication in *L'Arte*, 1901, pp. 135-137, by CHARLES LOESER, of the portrait of Lorenzo by himself in the collection of W. Beattie, Glasgow. The painting is signed on the back: *Lorenzo di Credi Pittore ecc. te 1488, aetatis sue 32, VIII.* Vasari declares that Lorenzo died in 1530, aged seventy-eight, which would put his birth in the year 1452. But Milanese found from his archives that he died, January 12, 1536, and if seventy-eight years of age, his birth would have occurred in 1459. The inscription on this painting, however, shows that he was born in the year 1456. When he died in 1536, he must have been eighty years of age.

A Companion of Pesellino. — In the *Gaz. B.-A.* 1901, pp. 18-34, 333-343, MARY LOGAN contributes an interesting study entitled 'Compagno di Pesellino.' The article centres upon the painting of the Trinity in the National Gallery, attributed by Morelli to Pier di Lorenzo. Although Pesellino was at one time associated with Pier di Lorenzo and Zanobi di Migliore, and for another period with Pier di Lorenzo, documentary evidence seems to prove that Pier di Lorenzo was not the author of the Trinity of the National Gallery. The unknown follower of Pesellino is here designated simply as the Compagno di Pesellino. Various other paintings are then

ascribed to this painter, amongst which are the History of Aeneas, a Tourney, and the Visit of the Queen of Sheba to Solomon,—all in the Jarvis collection at New Haven.

The Triumph of Death at the Hospice at Palermo.—On the walls of the Palazzo Selaiani, which was transformed into a hospice, then into barracks, is a striking fresco representing the Triumph of Death. Long attributed to Antonio Crescenzo of Palermo, this fresco has been declared to be a Flemish painting by Janitschek, Burckhardt, and Bode. In the *Gaz. B.-A.* 1901, pp. 223–228, EUGÈNE MÜNTZ vindicates its Italian character by pointing out its analogies with the works of Pisanello, Piero della Francesca, and other Italian painters. He suggests the possibility of its being painted by Leonardo da Besozzo, who worked at Naples as late as 1458.

Botticelli as a Pupil of Fra Filippo Lippi.—In *R. Arch.* XXXIX, 1901, pp. 12–19 (2 pls.; 1 fig.), HERBERT P. HORNE states on the authority of documents that Botticelli was thirteen years old in February, 1457–58, and was therefore born three years earlier than is ordinarily stated. He was not a pupil of Pesellino, who was dead before Botticelli left school. In 1459 he became a pupil of Filippo Lippi. A Virgin and Child at Settignano, in a chapel called Oratorio di SS. Maria al Vannella, is a work of Botticelli while he was under the influence of Filippo Lippi, and had not yet come under that of Antonio Pollaiuolo. The painting is much restored, but its character is still evident. The frescoes of the Spedaletto are briefly discussed, and a plan of the building is given.

Bonifazio di Pitati da Verona.—The earlier writers knew of only one Venetian painter named Bonifazio, some classing him as from Verona, others as from Venice. More recent writers, including Morelli, endeavor to distinguish as many as three painters of this name. A thorough study of the archives of Verona and of Venice with reference to Bonifazio has been made by GUSTAV LUDWIG, and the results are being published in the *Jb. Preuss. Kunsts.* 1901, pp. 61–78, 180–200. He finds records of only two painters of this name: (1) Bonifazio di Bartolommeo da Pasinis; born, 1489; married Alferana Palmeri; died, April 3, 1540; and (2) Bonifazio di Pitati da Verona; born, 1487; married Marietta Brunelli; died, October 19, 1553. Notes from the archives are also published concerning the pupils of the second Bonifazio, Domenico Biondo, Battista di Bonifazio, Marcantonio di Bonifazio, Antonio Palma, Stefano Cernotto, Vitruvio Buonconsiglio detto Vitruvio, Polidoro da Lanzano, and Jacobo detto Pisbolica.

A Decorated Tray in the Franchetti Collection, Venice.—In the collection of Baron Giorgio Franchetti, in Venice, is a circular tray on which is very charmingly painted the Choice of Hercules. It is published in *L'Arte*, 1901, p. 133, and ascribed to the school of Liberale of Verona.

Some Early Works of Lorenzo Lotto.—In *L'Arte*, 1901, pp. 152–161, G. BISCARO discusses the frescoes adjoining the monument of Agostino Origo in the church of San Nicolò at Treviso. These frescoes were assigned by Ridolfi to Antonello da Messina; by Federici, Cavalcaselle, Burckhardt, and Bode to Giovanni Bellini; by Morelli, Frizzoni, Lützow, and Berenson to Jacopo dei Barbari. Biscaro here gives his reasons for assigning them to Lorenzo Lotto, to whom he also assigns two portraits, in Naples and Vienna, attributed by others to Jacopo dei Barbari.

The So-called Portrait of Cardinal Passerini in the National Gallery at Naples. — In the National Gallery at Naples is a portrait attributed to Raphael and supposed to represent Cardinal Silvio Passerini da Cortona. A. FILANGIERI DI CANDIDA has, however, discovered on the back of the canvas a cartellino showing that the painting was formerly No. 134 of the Farnese Gallery and that the Farnese inventories describe it as a portrait by Raphael of Paul III when he was Cardinal Alessandro Farnese. The same face appears in the Vatican fresco by Raphael representing the Decretals of Gregory IX and was recognized by Vasari as that of Alessandro Farnese. Hence Filangieri's contention in *L'Arte*, 1901, pp. 129-134, that the portrait represents Cardinal Alessandro Farnese may be accepted as proved.

The Master of the Carrand Triptych. — In the *Jb. Preuss. Kunsts.* 1901, pp. 35-55, W. WEISBACH attempts to identify the "Master of the Carrand Triptychon," who is represented by a Triptych from the Carrand Collection, now in the Museo Nazionale, Florence. From various considerations, documentary and stylistic, he is led to suppose that this master is Giuliano Pesello. Other works by the same master are enumerated by Weisbach in the *Rep. f. K.* 1899, p. 76.

Riccardo Quartararo. — Documents show that a painter Riccardo Quartararo had various commissions in Palermo from 1485 to 1501, but thus far only a single painting, representing SS. Peter and Paul, has been identified as by him. E. MANCERI, in *L'Arte*, 1901, p. 144, finds three paintings in the National Museum at Palermo which he ascribes to this master. These paintings are a Coronation of the Virgin, a Santa Rosalia, and an Annunciation.

A Fresco by Ascanio Condivi. — At Ripatransone there is in the Chiese del Carmine a fresco attributed to Vincenzo Pagani. Recently discovered documents to be published in the *Rassegna bibliografica dell'arte italiana* show that this fresco, representing the Crucifixion, was executed by Ascanio Condivi, the pupil and biographer of Michelangelo.

Domenico Capriolo. — The documentary studies of G. BISCARO, published in the *Atti dell'Ateneo di Treviso* enable him to assign to Domenico Capriolo, pupil of Lotto, the Assumption of the Madonna in the Cathedral at Treviso. To the same artist may be assigned a Holy Family in the Mantovani Collection at Treviso, a Nativity in the Communal Gallery at Treviso, and a Nativity in the Collection of Prince Giovanelli (*Rep. f. K.* 1901, pp. 156-157).

Two Paintings attributed to Paris Bordone. — In October, 1900, there was held in the Museum at Treviso a special exhibition of the works of Paris Bordone, followed by the publication by LUIGI BAIO and GIROLAMO BISCARO, *Della vita e delle opere di Paris Bordon*, Treviso, 1901. One of these paintings is a half figure of Christ, from the Rasi Collection at Ravenna, attributed by Cavalcaselle, Frizzoni, Barto, and Biscaro to Paris Bordone. In *L'Arte*, 1901, pp. 280-288, A. MOSCHETTI gives his reasons for assigning this painting to some follower of Paris Bordone. On the other hand a somewhat similar Christ, grouped with the Virgin or, as he suggests, St. Martha, in the Museo Civico at Padua, appears on his analysis to be a genuine Paris Bordone.

FRANCE

The House of François I at Abbeville. — At Abbeville there are several houses with wooden façades sculptured in the sixteenth century. One with an elaborately carved doorway is known in local handbooks and guides as the house of François I. In *R. Art Chrét.* 1901, pp. 414-417, ALCIUS LEDIEU shows that this house was erected in the time of Louis XII, that François I resided not here but in the hôtel de la Gonthouse when he visited Abbeville. Possibly he contributed something for its completion on his first visit to Abbeville in 1517.

French Renaissance Painting. — Italian, Flemish, and German paintings of the Renaissance period are widely known. French paintings of the same period are less well known. CAMILLE BENOIT, in the *Gaz. B.-A.* 1901, pp. 89-101, 318-332, 368-380, writes on French painting at the end of the fifteenth century. After mentioning various dated paintings at the end of the fifteenth century, he discusses in detail the works of the master of the portraits of 1488, a strong, realistic portrait painter of Burgundy, and the gentler, more religious works of a painter whom he designates as the Master of Moulins, or the Master of the Angels.

Gutenberg and Printing in France in the Fifteenth Century. — The 500th anniversary of the birth of Gutenberg has led to a revival of interest in early French printing. The volume of LÉOPOLD DE LISLE, *À la Mémoire de Jean Gutenberg*, Paris, 1900, was not only well illustrated with heliogravures, but brought to light rare documents preserved in the Bibliothèque Nationale. The volume of ANATOLE FRANCE, *Jean Gutenberg, suivi du Traité des Phantasmes de Nicole Langelier*, Paris, 1900, though containing historical information, was chiefly interesting for its typographical illustrations. More important still is the learned volume of A. CLAUDIN, *Histoire de l'Imprimerie en France au XV^e et au XVI^e siècle*. Tome I, Paris, 1900, an analysis of which is given by CLEMENT JANIN in *Gaz. B.-A.* 1901, pp. 239-250.

A French Miniature of a Scene in Florida. — In *C. R. Acad. Insc.* 1901, pp. 8-17, E. T. HAMY writes, 'Sur une miniature de Jacques Le Moyne de Morgues, représentant une scène du voyage de Laudonnière en Floride (1564).' The miniature is on vellum, and belongs now to Mme. la Comtesse de Janay, formerly to the collection of her father, M. le Comte de Béhague. It represents a group of French soldiers, in whose presence stands a group of American Indians. Near the Indians is a hexagonal pier marked with French devices. The French costumes are those of the time of Charles IX. Hence the military expedition must be that of Jean Ribault or of René de Laudonnière or of Dominique de Gourgues. The *Histoire notable de la Floride située ès Indes Occidentales*, published by Basanier in 1586, describes the erection of such a column at the mouth of the May River by Laudonnière in 1564, and the *Brevis Narratio eorum quae in Florida Americae Provincia Gallis acciderunt*, published by Théodore de Bry in 1591, is illustrated by copper plates taken from sketches made on the spot by Jacques Le Moyne de Morgues. One of these copper plates reproduces exactly the scene on the miniature in the possession of Mme. de Janay. In the estimation of M. Hamy, this miniature is declared to be "one of the most precious records" of the attempted American colonies of France.

A Fifteenth Century French Crucifix.—In the *B. M. Soc. Ant. Fr.* 1900, pp. 186-189, AD. DE ROCHEMONTEIX publishes a wooden crucifix in the church of Montsalvy (Cantal). The Christ is life size, and is clad with a loin cloth of Byzantine type. The feet are not crossed and are not supported by a foot-rest. In the same district a finer crucifix may be seen in the church of St. Flour (Cantal). Both may be referred to the fifteenth century.

Claude Perrault.—In the *Gaz. B.-A.* 1901, pp. 209-222, 425-440, PAUL BONNEFON writes of Claude Perrault as an architect and traveller. The articles are concerned chiefly with an account of Perrault's travels from 1662-1669 in western France.

The Engraver called Gaspero Reverdino.—Bartsch, Passavant, and their followers classify as a mediocre Paduan, and give an Italian name to the engraver who signed his plates *Ge Reverdinus*. The critical articles of HENRI BOUCHOT, in the *Gaz. B.-A.* 1901, pp. 102-108, 220-238, prove that this engraver was named Georges Reverdy, who flourished at Lyons in 1555, and that far from being a mediocre Paduan, he was essentially "français de France."

A Factory of Italian Faience at Amboise.—In the *B. M. Soc. Ant. Fr.* 1900, pp. 120-125, M. VITRY publishes some fragments of glazed terracotta pilasters found at Amboise. After establishing the Italian character of these fragments, he suggests that they may perhaps be ascribed to Jérôme Solobrin, a potter at Amboise about 1494 to 1502, who was possibly an ancestor of Leocadius Solobrinus da Forli. [We venture to suggest also the possibility of their being the workmanship of Girolamo della Robbia, who made the architectural terra-cotta for the Château de Madrid.]

NETHERLANDS

Jan Van Eyck's Portrait of a Burgundian Chamberlain.—In the *Jb. Preuss. Kunsts.* 1901, pp. 115-131, W. BODE writes concerning a portrait of a Burgundian chamberlain recently acquired by the Berlin Gallery. Although not prepared to recognize, with James Weale, in the painting the portrait of Jean de Roubaix et Herzelles, he argues at some length in favor of its attribution to Jan Van Eyck.

Roger van der Weyden.—In the history of Flemish art, Tournai was as influential in sculpture in the fourteenth century as Bruges was in painting in the fifteenth century. From this school emanated Roger van der Weyden, who in the archives figures at first as a sculptor. L. MAETERLINCK has attempted to establish his position as a sculptor, in a volume entitled *Roger van der Weyden et les ymaigiers de Tournai* (Ghent, 1900). In the *Gaz. B.-A.* 1901, pp. 265-284, 399-411, the same author writes on Roger van der Weyden, sculptor, citing a number of monuments which he attributes to the master, and others to sculptors under his influence.

Jacques Daret.—In *Chron. d. Arts*, September 21, 1901, L. MAETERLINCK discusses the identity of the Master of Flémalle with Jacques Daret, a fellow pupil of Roger van der Weyden in the studio of Robert Campin. He brings forward the evidence concerning the life of Jacques Daret, and makes the identity, which was recently asserted by G. Hulin, appear probable. Jacques Daret was an artist of some note, who had commissions at Bruges, Lille, and Arras, where he lived from 1446 to 1458.

A Pupil of the "Master of Flémalle."—In the Berlin Museum is a 'Crucifixion' attributed by Passavant and subsequent writers to "Jarenius." This is a Westphalian painting, and in many details shows the influence of the so-called Master of Flémalle. (F. KOCH, *Rep. f. K.* 1901, pp. 290-291.)

'Coronation of the Virgin,' by Albert Cornelis.—In the *R. Art Chrét.* 1901, pp. 361-364, W. H. JAMES WEALE publishes a unique painting, by Albert Cornelis, representing the Coronation of the Virgin in the midst of Seraphim, Cherubim, Thrones, Dominations, Virtues, Powers, Principalities, Angels, and Archangels. The painting dates from 1517-22, and was made for the Guild of St. Francis for the Church of St. James at Bruges. Various facts in the history of this artist have been recovered, but no other of his paintings is known.

GERMANY

The Birthplace of Hans Brüggenmann.—It is generally assumed that Hans Brüggenmann, the author of the magnificent altar in the cathedral at Schleswig, was born in the town Husum, in which he lived for a long time and where he died in 1540. In the *Rep. f. K.* 1901, pp. 124-126, R. DOEBNER publishes a document from the official archives in Hanover which shows that Brüggenmann was born at Walsrode.

'The Seven Sorrows of Mary,' by Albrecht Dürer.—In the Dresden Gallery are seven paintings (Nos. 1875-1881), known as the 'Seven Sorrows of Mary,' representing the Circumcision, the Flight into Egypt, the Youthful Christ teaching in the Temple, the Bearing of the Cross, the Crucifixion, Christ on the Cross, and the Deposition. These have been recently attributed to Hans Schöfflein, by Scheibler, Woermann, and Thieme, and to Grünewald, by Rieffel. HENRY THODE, who in his *Nürnberg Malerschule* had ascribed these paintings to a pupil of Dürer's, in the *Jb. Preuss. Kunsts.* 1901, pp. 90-114, attributes them to the master himself and assigns them to the year 1498.

The Earliest Dated Pictures by Hans Holbein.—Four paintings in the cathedral at Augsburg are generally accepted as the earliest dated pictures of Hans Holbein the elder. In the *Archiv für Christliche Kunst*, 1898, pp. 51 ff., MAX BACH argued against this attribution, and ascribed them to Bartholomäus Zeitblom. In the *Rep. f. K.* 1901, pp. 137-144, ALFRED SCHRÖDER sustains the earlier attribution.

A Portrait by Titian in the Dresden Gallery.—In the Dresden Gallery there is a portrait by Titian (No. 172) long called 'Pietro Aretino.' Since that designation was proved to be false, the portrait has been called that of a painter, because of a color box(?) represented on it. In the *Rep. f. K.* 1901, pp. 292-293, K. TSCHENSCHNES affirms that this object is no color box, but an apothecary's box, and that the portrait represents a physician. He finds that behind the head was once a nimbus, and infers that the physician was represented as a saint.

Tapestries in the Cathedral at Strassburg.—In the cathedral at Strassburg is a series of tapestries, in fourteen panels, representing the Life of the Virgin. An inscription, repeated on each panel, reads: SVMPTIBV: REV^{MI} · ET · ILL^{MI} · CAPITVLI · ARGENTINENSIS · PRO · VSV · CATHEDRALIS · ECCLESIAE · ANNO 1739. The tapestries do not appear to be well known, even to the residents of Strassburg. Recently they were in need of repair, and application was made to the

Gobelin manufactory. Thus two photographs came to the attention of M. GUIFREY, who recognizes in them tapestries made in Paris, under Louis XIII, by Pierre Damour, for Cardinal Richelieu. The designs recall the style of Vouet and his school. (*Chron. d. Arts*, 1901, pp. 242-244.)

The Coat of Arms of the Engraver E. S. — Much obscurity envelopes the personality of the engraver E. S. From a coat of arms which appears several times in connection with his signature E or E S, it is inferred by MAX GEISBERG in the *Jb. Preuss. Kunsts.* 1901, pp. 56-60, that he belonged to the Ribeisen family, a name which occurs in Strassburg from the thirteenth to the end of the sixteenth century. Geisberg suggests that possibly the S signified that the engraver came from Strassburg, although living elsewhere.

A Venetian Blockbook in the Berlin Museum. — In the department of engravings of the Berlin Museum is a series of eighteen wood engravings representing the Passion of Christ. Their Venetian character and importance for the history of engraving are brought out by PAUL KRISTELLER in the *Jb. Preuss. Kunsts.* 1901, pp. 132-154.

SPAIN

The Illuminators of the Apocalypse in the Escorial. — In the Escorial near Madrid is a notable folio in manuscript of the Apocalypse, composed of forty-nine pages finely illuminated. From documentary and other evidence, ALESSANDRO VESME-FRANCESCO CARTA, in *L'Arte*, 1901, pp. 35-42, identifies the painters of the miniatures as Jean Bapteur of Freiburg, Peronete Lamy, and Jean Colombe.